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ABSTRACT

Research of evaluation techniques shows that assessment of student achievement in art education is a neglected and undeveloped area of curriculum. This thesis reviews the reasons for curriculum reform, examines the need for evaluation tools in art education, reports current trends toward improving evaluation of student achievement in art education, examines a method of evaluation, and provides an instrument to assess student writing in art education. Focus is on intermediate level writing in art criticism and on assessing student achievement and progress in critical thinking skills. Writing exercises and appropriate criteria for their evaluation were designed. Instructional and evaluative methods were based on research by D. Perkins (1983), T. Zeller (1984), and D. Johns (1986) combined with the writing assessment instrumentation of holistic scoring. Results of an empirical study using the methods with 69 fourth graders and 63 fifth graders indicated that the evaluation instrumentation was both valid and reliable. A unit test in art, an associated study guide, several student writing samples, and criteria for evaluating critical thinking and art criticism are appended. A 79-item list of references concludes the document. (TJH)

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Evaluating Student Writing in Art Education:

Intermediate Level

By

Catherine Necci

A Thesis Submitted in Partial Fulfillment of the

Requirements for the Degree of

Master of Science

in Art Education

at

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Major Professor — Date: March 26, 1988

Graduate School Approval — Date

Abstract

Evaluating Student Writing in Art Education:
Intermediate Level

By

Catherine Necci

The University of Wisconsin-Milwaukee (1988)

Under the Supervision of Dr. Heta Kauppinen

Research of evaluation techniques shows that assessment of student achievement in art education is a neglected and undeveloped area of curriculum. Specifically, the assessment of student writing in art education is undeveloped. This thesis 1) reviewed the reasons for curriculum reform; 2) examined the need for evaluation tools in art education; 3) reported on current trends towards improving evaluation of student achievement in art education; and 4) examined a method of evaluation and developed an instrument to assess student writing in art education.

Concentration was on intermediate level writing in art criticism assessing student achievement and progress in critical thinking skills. Writing exercises and appropriate criteria for their evaluation were designed. The empirical study determined intermediate level writing expectations and interpreted assessment results. This thesis concluded that the evaluation methods employed could be a part of further assessment techniques of learning objectives at all levels of art education. It was recognized that further studies and research of evaluation and assessment methods were needed in art education.

Mark Kaufman March 26, 1988

Major Professor Date

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Introduction

In recent years, the significance of art education has been closely examined. Studio-dominated art programs have been criticized on the grounds that there is little evidence that these programs educate students to intellectually respond to art. The reform movement in art education caused widespread consciousness of the goals and effectiveness of art instruction in children's education. A challenge is to establish relevant criteria for evaluating student achievement and progress in art education. This thesis examines a viable method of evaluation, to provide evidence of learning in art education through student writing about art.

Curriculum Reform

The significance of art education remained an esoteric subject area of curriculum until recently. Evidence to support the limited understanding of this subject can be substantiated by reviewing some of the country's educational leaders' reports on the status of education. When the President's National Commission on Excellence in Education presented A Nation at Risk (1983), an overwhelming concern voiced by the public at large called for educational reform. In this report,

Gardner (1983) purported that there was a national crisis in this country's educational system and recommended more time be appropriated in school to learn the new basics of English, mathematics, science, social studies and computer sciences. Art education remained outside of the basics as the National Commission's report (1983) concluded that arts education, when integrated with the five basics, constitutes the mind and spirit of our culture. Such generalized statements made by several educational leaders obscure the pragmatic benefits of studying the arts and make clear how little is understood about art education (King, 1985). The National Commission's charge was to report on the status of education to the nation and the U.S. Secretary of Education.

At that time, the U.S. Secretary of Education was Terrel Bell. After reviewing the commission's report, Bell (1983) addressed the 1983 National Forum of Excellence in Education. Excerpts from Bell's statement reconfirm the limited understanding of art education as a subject of study specifically in relation to reading, writing and verbal articulation.

> Schools have tried to do too much and, as a result they have not been doing well that which is their prime responsibility. We must make a firm commitment to doing first things first even if that calls for a lower priority in use of time and resources to attain other desirable outcomes. I suggest that we cut out of the school curriculum

> whatever must be cut to reach three high priority learning outcomes.
>
> ...first priority is to concentrate on the attainment by every student of the highest possible level of literacy so that each student will have reached the outer limits of his or her ability to read with comprehension, write and think systematically and logically, and to speak with clarity in a manner that is articulate, precise, and reflective of an intelligent, well-educated individual.
>
> ...second priority. We must teach all students to attain, within the limits of their ability, a high level of mastery of the basic elements of arithmetic and mathematics, and to observe intelligently and interpret the natural world that they inhabit.
>
> ...third priority. All students must study the story of mankind, our social, political, governmental and economic history...
>
> As I stop with these three priorities for American education, I acknowledge that there must be room in the curriculum for the arts, the vocational and technical skills, and for many other pursuits such as driver training, cheerleading and all the rest. Our youth must prepare for the duties of a job and parenthood. (p. 1-3)

In Bell's statement, the differentiation between subjects and pursuits was a confused area of understanding specifically regarding art education in the school curriculum. Two other task force reports from The Twentieth Century Fund (1983) and The Education Commission of the States (1983) ignored the arts altogether in their recommendations for school improvement. The recommendation of the Education Commission of the States (1983) was to eliminate soft

nonessential courses, one being art education, because they are not perceived as contributing to the new educational missions (Packard, 1984).

The priorities Bell (1983) has listed are intrinsic to the pedagogical goals of art education. There is an agreement that a priority of art instruction is to achieve a level of literacy, specifically art literacy, which would attribute to the students' ability to read, write and verbally articulate meaningful knowledge; thus providing lifelong skills needed to acquire and process art information (Eisner, 1987; Smith, 1987; Clark, Day, & Greer, 1987; Lanier, 1982, 1986, & 1987; Broudy, 1972, 1983, 1985, & 1987; Wilson, 1971, & 1987; Greer, 1984; Chapman, 1982; Feldman, 1970, & 1973; Barkan, Chapman, & Kern, 1970; Barkan, 1962, 1965, & 1966). Art educators are challenged to educate political and educational leaders of the distinctive, pragmatic benefits of art instruction (Clark, Zimmerman, & Zurmuehlen, 1987; Packard, 1984; Chapman, 1982).

Art educators strongly reacted to the national reports. Their multitude of papers, statements and curriculum recommendations brought to the forefront the significant role of art instruction in children's education, which led to curriculum and practice reform (Smith, 1987). He states that over the past 20 years theorists of art education have become increasingly articulate about the nature and content of art education

as a school subject. They have used a range of academic disciplines, educational theory and research to help clarify goals and objectives of art instruction (Smith, 1987).

The current thinking in the field and curriculum reform evolved from a conception of learning associated mainly with studio activities, which do not necessarily teach concepts formally or substantively about art, to one that for the most part does (Smith, 1987). Chapman (1982) also criticizes studio-dominated programs in which art educators mistakenly believe transfer of intellectual art knowledge pragmatically takes place through making art. Smith (1987) claims that, whereas appeals for excellence in education in the past have been largely unheeded in the field of art education, the current call for excellence is of serious concernment and art educators are responding.

Greer (1984) made a major impact on the structure of art education that would influence future decisions on curriculum reform. He called for dramatic reform in that the art curriculum would resemble and be taught the same way as other academic subjects. Discipline-Based Art Education (Greer, 1984) distinguishes four integrated parent domains -- aesthetics, art criticism, art history, and studio art -- to be taught through a written, sequential curriculum. The impact of the publication has created the use of the acronym DBAE when

referring to Discipline-Based Art Education. DBAE is a term coined by Greer (1984) although, through his own admission, the concept is not new. DBAE is a revival of several discipline-based curriculum projects of the past twenty years (Efland, 1987) originating in the Barkan (1966) concept of a discipline approach in art education.

On behalf of the J. Paul Getty Trust, the Getty Center for Education in the Arts issued a publication entitled Beyond Creating: The Place for Art in America's Schools (1985) which embraced the concept of DBAE. The center's focus is on the issues facing art educators and policy makers. This report pointed out critical factors that must be addressed if art is to be considered basic to children's education (Williams, 1985). He states that a change in the content and quality of art education will contribute to strengthening the role of art education in schools. With substantial financing by the Getty Trust, this report reached influential policy makers throughout the country (Smith, 1986). Political and educational leaders developed a better understanding of the significance of art education in the educational mission of schools. In 1985, the new U.S. Secretary of Education William Bennett was asked to comment on the status of art education in the nation. Excerpts from Bennett's statement indicate this change:

> The quest for excellence in education must concentrate on, but not be

> limited to, the New Basics -- English, mathematics, science, social studies and computer science. We must also engender an understanding and appreciation of history, literature and culture. The visual arts enhance the understanding of the humanities and enrich our lives. ...and they should demand the same level of performance as the Basics. (p. 1)

Demanding a level of performance similar to other basic subjects in education is needed (Eisner, 1987; Day, 1985). Eisner (1987) states that art education remains a marginal subject because it is not formally assessed in our schools, and therefore is not perceived as promoting the student's academic upward mobility.

The Need For Assessment Instruments Evaluating Student Achievement In Art Education

Formal assessment instruments are needed in art education to establish parity with other subjects and demonstrate learned skills and achievements to policy makers and the public (Eisner, 1987; Zimmerman, 1985; Stiggins, 1985; Chapman, 1982). Several proponents of DBAE state that to strengthen the role of art education in schools, a more substantial and rigorous approach to teaching and assessing art knowledge is imperative consistent with the ambitious challenge of educational reform (Duke, 1984; Eisner, 1987). In art education the areas of art criticism and art history need more emphasis with the studio component, structuring content skills and knowledge in the school learning context (Dorn, 1986). Chapman (1982) specifies that evaluation of critical thinking skills in art education developed through seeing, reading, speaking and writing about art can demonstrate student achievements.

Relevant assessment instruments, both formative and summative, need to be developed for improving the quality of the curriculum, teaching and learning in art education (Eisner, 1987; Day, 1985; Wilson, 1971). Eisner (1987) points out that American schools, as narrow and limiting as this may be, prioritize subjects in that what we test is what we teach. There are five

major entries of testing results and assessment instruments in art education from 1973 to the present:

1973 -- Suggested Minimum Standards of Pupil Performance: Prekindergarten-Grade Nine -- New York City Board of Education, Brooklyn, N.Y.; Bureau of Curriculum Development

1978 -- Attitudes Toward Art: Selected Results from the First National Assessment of Art -- Education Commission of the States, Denver, CO.; National Assessment of Educational Progress

1978 -- Knowledge about Art; Selected Results from the First National Assessment of Art -- Education Commission of the States, Denver, CO.; National Assessment of Educational Progress

1983 -- Manitoba Art Assessment Program 1983; Preliminary Report: Test Data -- Manitoba Dept. of Education, Winnipeg, Canada; Curriculum Development Branch

1985 -- Evaluating Student Achievement in Discipline-Based Art Programs -- Day, Michael; Studies in Art Education; 26 (4), 232-40

This indicates it is a subject that needs more evidence of learned skills and test reports. For comparison, Eisner (1976) reported 106 science tests listed in Tests in Print. Of the five listings for art assessment, the

1973 New York guide is briefly annotated since the report is not available due to poor reproduction quality. The 1978 reports from the First National Assessment of Art yield substantial information. The 1985 article on evaluating student achievement in DBAE programs, by Day, presents possible evaluation methods in each of the four domains. The general lack of emphasis on evaluation in art education has characterized the field until recently (Day, 1985). He states that the use of educational evaluation is perhaps the most dramatic aspect of DBAE that distinguishes the difference between traditional and contemporary practice in art education.

Writing About Art As A Means To Evaluate Student Achievement

Writing about art is a viable means to assess skills in art criticism because the student organizes knowledge, perceptions and judgments (Wilson, 1987; Clark, Day, & Greer, 1987; Day, 1985; Stiggins, 1985; Barnet, 1981). Writing also clarifies and accounts for our responses to works of art (Day, 1985; Barnet, 1981). Barnet (1981) states that writing nurtures skills needed to convert complex responses into words and we learn from this process to articulate our thoughts. Writing is a complex act that demands the analysis and synthesis of many levels of critical thinking and can lead to personal breakthroughs in learning (Graves, 1982). The function of critical writing in art emphasizes skills in observing, showing, and illuminating points we may not have been aware of adding to the enjoyment of the visual work (Day, 1985; Barnet, 1981). Discussions about works of art educate students to make informed judgments and lead to written essays at early ages (Clark, Day & Greer, 1987):

> As a regular part of their instruction at all grade levels, students should write and talk about art. As students describe works of art and discuss their meaning and significance, they are engaging in the rudiments of art criticism. Application of criteria for critical writing, based on analysis of writings of professional critics, will help students sharpen their writing skills as they

> progress through the grades. Evaluation processes and devices should be developed concurrently with art curricula; both curricula and evaluation are closely related to a district's goals and objectives for art. (p. 161 & 180)

Neill (1982), of the American Association of School Administrators, purports that writing across the curriculum is essential to learning:

> Writing across the curriculum should mean at least two things: (a) traditional school assignments (eg. book reports, summaries) should be made by teachers in every area of curriculum. These assignments should be suited to the subject matter, and they should be evaluated according to policies and criteria developed by the individual teacher and the school as a whole. (b) Also needed is a systematic program of learning-centered writing, referring to brief, subject related tasks that are not evaluated; this writing is considered a powerful but rarely tapped means of improving or increasing learning. (p. 22)

Evaluation of student writing samples is detailed and extensive in English content learning objectives, but there has not been substantial research on evaluating writing in art education content objectives. The National Assessment of Educational Progress, NAEP (1978), Art Assessment Test represents a minimal attempt to evaluate writing in the content area. The value and need of student writing in art criticism has been pointed out by several educators, including Clark, Day, & Greer, 1987; Wilson, 1987; Stiggins, 1985; and Barnet, 1981. Writing about art provides information on student achievement, offers feedback on curriculum goals or

lesson objectives, confirms or develops appropriate criteria for evaluation levels, and strengthens program effectiveness and coherence (Clark, Day, & Greer, 1987; Wilson, 1987; Day, 1985; Stiggins, 1985; Chapman, 1982).

Art educators have designed and used substantial writing techniques in art criticism: Johns, 1986; Zeller, 1984; and Perkins, 1983. Because all factors in the educational setting can be evaluated (Day, 1985) and methods such as holistic scoring (Kellner, 1985) have been used to assess student writing achievement, it seems that writing in art criticism can be an important assessment area. Educational objectives in critical thinking are provided by Taunton (1983), Broudy (1972), Wilson (1971), and Feldman (1970) and serve as content objectives which can be evaluated through student writing samples in art education.

Major Problem Statements

1.) There is a need to develop evaluation methods of student progress and achievement relevant to discipline-based art education.

2.) There is a need to develop student writing about art concurring with the development of critical thinking skills in discipline-based art education.

Specific Problem Statements

1.) There is a need to develop pre-writing and writing exercises in art criticism.

2.) There is a need to establish valid criteria for the assessment of student writing in art education.

3.) There is a need to develop a specific assessment instrument to measure student performance and achievement in art criticism writing.

4.) There is a need for relevant assessment instruments, both formative and summative.

Purpose of Thesis

The purpose of this thesis is to develop a method for evaluating student achievement in written essays at the intermediate level. Methods for both formative evaluation and summative evaluation will be developed. Pre-writing and writing exercises and appropriate criteria for their evaluation will be designed. This thesis concentrates on intermediate level writing in art criticism as a foundational empirical study to determine level expectations and interpret assessment results. The outcomes of the empirical study will identify what the expectation can be for intermediate level students in their writing about art. The evaluation methods employed could be a part of further assessment techniques of objectives at all levels of art education, specifically in assessing the critical thinking process in art criticism.

Definition of Concepts

Before examining discipline-based reform movements and evaluation methods, a current definition of concepts is necessary to facilitate understanding of the evolution of commonalities shared in the comprehensive framework of discipline-based art education.

1.) Discipline-based art education: a comprehensive approach to curriculum design encompassing and integrating four parent domains: aesthetics, art criticism, art history, and art studio; taught by means of a form, continuous, sequential, written curriculum across grade levels similar to other academic subjects (Greer, 1984).

2.) Aesthetics: a branch of philosophy concerning the study of beauty or a particular kind of value eliciting the viewer's response to those objects we call works of art and knowledge of how art functions to satisfy social needs (Lanier, 1986).

3.) Art Criticism: a discipline designed to sharpen visual skills, to help students become more articulate about the forms that constitute visual art and to enable them to justify the judgments they make about art (Eisner, 1984).

4.) Studio Art: also referred to as part production where children manipulate art materials to make a visual image. Additional vocabulary words and vocabulary images related to the manipulation of the art materials may become secondary production objectives (Rush, 1987).

5.) Formative Evaluation: feedback evaluation methods utilized to inform the teacher of in-process educational decision-making. Teachers respond to information obtained while curriculum implementation is in progress and revise instructional approaches, or re-teach areas of the curriculum that students did not understand (Day, 1985). Examples include: checklists, written essays, rating scales, inventories, tests, and observations (Clark, Day & Greer, 1987).

6.) Summative Evaluation: evaluation methods used to reach final assessments about the accomplishment of each student and the relative success of the class. This includes ubiquitous final exams and achievement tests used to report on the success of each student in accomplishing the goals and objectives of the curriculum by assigning a letter grade or more descriptive analysis of the students' work. The teacher can draw upon all of the information obtained during the school term as well

as post instructional assessments to determine this report (Day, 1985).

7.) Intermediate Level: traditionally elementary school programs include kindergarten through sixth grade, although many districts have shifted to a middle school organization reaching from the fourth or the fifth grade to the eighth grade (Chapman, 1982). The Merriam-Webster Dictionary (1974) and several school programs define intermediate as fourth through sixth grade. For the purpose of this study, intermediate level will refer to fourth and fifth grade students, age 8 - 11. Age varies depending on many student factors (ie. enrollment year, birth date, retainment and promotion in grade levels).

8.) Standards: something set up as a rule for measuring or as a model to be followed. Standards, as in standardized tests, often are associated with norms -- a set standard of development or achievement derived from the average or median achievement of a large group (Lindeman & Merenda, 1979).

Evaluation Methods to Assess Student Achievement In Art Education

Behavioral Objectives

Wilson (1971) explains that the reason for so few tests in art education may be attributed to the distinction between teaching and instruction. As Day (1985) states, DBAE offers structure in instruction with objectives that can be evaluated. Wilson (1971) states that in the areas of art criticism and history, instruction is possible in and integral to art education. Whenever education can be formalized into instruction, the objectives can be evaluated and tested (Day, 1985; Wilson, 1971). Wilson (1971) states that the distinctive aspects of instructional objectives formulate formative and summative testing procedures that are an integral part of the art curriculum. The assumption that in art education it is too difficult to measure student achievements impedes the effectiveness of some aspects of art education, such as art criticism and history, which seem to require formalization in instruction (Wilson, 1971). He purports that art educators, and especially their students, have much to gain through intensified testing activities. Through the behavioral objectives identified by Wilson (1971),

the task of evaluating and testing formal instruction come into sharper focus.

Wilson (1971) specified and elaborated on the formative and summative criteria for the evaluation of student learning in art education. His evaluation criteria of learning objectives and goals in art education are similar to Bloom's (1956) Taxonomy of Educational Objectives. Wilson (1971) identifies seven major areas of art education behavioral objectives. A synopsis of Wilson's (1971) behavioral objectives are:

Knowledge: recall, remember, recognize, identify literal aspects such as subject matter and facts, classify, define using terminology

Perception: sensory awareness, selection, grouping, discriminations, relationships among what is seen; between works, within works, among works

Analysis: relationships of the parts and parts to the whole, elements, application, explication

Appreciation: expressing attitudes, valuing, feeling, enjoying

Comprehension: interpretation, translation; from a visual to a verbal form, relationships unifying various aspects essential to the meaning

Evaluation: reasoned critical judgments, aesthetic quality and value of works of art, judging function and aesthetic criteria

Production: creating, expressing, acquiring skills

A synopsis of Bloom's (1956) Taxonomy of Educational Objectives are:

Knowledge: define, recognize, recall, identify, label, examine, show, collect

Application: apply, solve, experiment, show, predict

Analysis: connect, relate, differentiate, classify, arrange, group, distinguish, organize, categorize, detect, compare, infer

Comprehension: translate, interpret, explain, describe, summarize, extrapolate

Synthesis: produce, propose, design, plan, combine, formulate, compose, hypothesize, construct

Evaluation: appraise, judge, criticize, decide

Figure 1, below, demonstrates that some correlations can be made in that educational objectives, of a general nature compared to the nature of art education, move from a simple to complex sequence of skills.

Figure 1: Comparison of Bloom and Wilson Behavioral Objectives

Bloom	Wilson
Knowledge	Knowledge
Application	Perception
Analysis	Analysis
Comprehension	Comprehension
Synthesis	Appreciation
	Produce
Evaluation	Evaluation

Assessment Efforts

Wilson's (1971) evaluation criteria in art education were used in the First National Art Assessment of the National Assessment of Educational Progress (NAEP, 1978), conducted by the Education Commission of the States. The NAEP collected and reported data assessing knowledge, attitudes, and skills gained by American students; ages nine, thirteen, and seventeen in all subject areas (NAEP, 1978). Assessment tests were based on specific criteria for evaluating how well the educational goals and objectives were being met respective to each subject area. Wilson, major consultant to the NAEP assessment project (1978), and the NAEP committees jointly produced the following art education test categories:

1) Perceive and Respond to Aspects of Art

2) Value Art as an Important Realm of Human Experience

3) Produce Works of Art

4) Know about Art

5) Make and Justify Judgments about Aesthetic Merit and Quality of Works of Art

(p. 2-6)

Several educational objectives were detailed under each test category. The NAEP used these objectives to draw assessment conclusions of student knowledge and intellectual ability in art. Conclusions were based on

student responses in the test categories. One conclusion was that a majority of young people appreciate art but do not indicate a broad or sophisticated understanding of the nature or function of art in American culture (NAEP, 1978).

The conclusions of the NAEP report seem paradoxical when a closer look at the test questions are examined. The test category of Know about Art were multiple choice tests of factual, historical identification. The NAEP (1978) required written short answers to assess students' perceptions, responses to, and aesthetic evaluations of works of art; under Value Art as an Important Realm in Human Experience test category. Four blank lines were provided for the student to respond to a print of an artwork. A maximum of six points could be awarded; four points for giving a reason supporting their like or dislike of the art in terms of sensory, formal and technical aspects and up to three points for enjoyment or liking the work. One point was given for each reason that acknowledged subject matter, quality, or meaning of the work. The NAEP found that few answers moved beyond description of subject matter or personal preference; liking it or not liking it without justification. This would seem to indicate a need for instruction in the area of justifying answers in writing.

It is obvious that the NAEP (1978) condensed and simplified Wilson's (1971) evaluation criteria in art education. Although the NAEP (1978) lists several objectives measured for each test category, the test question examples in the report demonstrate disparity to these objectives. Areas dealing with art criticism were multiple choice with no option to justify choices (ie. responses to one reproduction or comparisons of two or four prints). These multiple choice questions were under test categories I) Perceive and Respond to Aspects of Art, and V) Make and Justify Judgments about Aesthetic Merit and Quality of Art. It appears the test categories are misnomers if no option to justify answers is permitted (Sternberg, 1987; Stiggins, 1985). For example, under the category of Make and Justify Judgments about Aesthetic Merit and Quality of Art, multiple choice questions were to measure the ability of students to make criteria-based aesthetic choices. The student would observe a work of art and had two choices: 1) It's all right for works of art to look like this or, 2) The world would be better off without art like this. If the student has no opportunity to defend the choice, the test category is a misnomer for claiming to measure justified judgments. The convenience of this type of mass testing results in desired numerical and graph type reporting, yet has not evaluated the artistic skills, concepts and student achievement in the formal aspects

of instruction in art education (Stiggins, 1985; Chapman, 1982).

Current Assessment Initiatives

Standardized testing misnomers in test categories are concerns shared with other subject areas (Stiggins, 1985; Cross, 1987). A report in 1986, by the Education Commission of the States, asserts that national standardized assessment results should not be an end in itself; rather, an integral part of the strategy to improve teaching and learning (Cross, 1987). Cross (1987) reminds us that the current reform movement came about largely by summative assessment, which A Nation At Risk (1983) printed extensive summative evaluation results to demonstrate the failures of American schools, yet without indications of how to improve instruction. The type of summative assessment reported by national testing organizations measure only bottom-line data and collected data holds educational institutions accountable for assessed learned skills, which in turn decide what programs are strong or weak (Cross, 1987). Scores reported by national testing organizations in graphs and percentages through the news media capture the attention of the educational community, legislators and the public who associate these results with success

in reaching educational goals (Stiggins, 1985). Chapman (1982) points out that the National Art Assessment (NAEP, 1978) does not measure what teachers are teaching in art education. Formative evaluation, in contrast, collects data with the intention of improving the educational process (Cross, 1987; Day, 1985). In DBAE structure, formative evaluation of learned skills is essential to verify student achievement before the next level of instruction begins (Armstrong, 1986; Day, 1985).

In an effort to control costs, testing organizations rely on short answer and multiple choice questions to expedite convenient mass testing and results (Sternberg, 1987). These tests are criticized because they do not measure the students' critical thinking skills to arrive at the answer and measure only lower cognitive level memorization or identification of factual information (Carroll, 1987; Sternberg, 1987; Stiggins, 1985; Chapman, 1982). For example, Sternberg (1987) posed an insight problem that could be answered yes or no to an audience of teachers and administrators. Most of the audience participants were astounded at Sternberg's (1987) request to answer why their answer was correct; after all, the answer was correct. He states that we are so used to correct answer scoring that we do not take the thought process seriously.

Stiggins (1985) criticizes correct answer testing as invalid in measuring artistic performance or critical thinking. He proposes to justify art education as a basic subject in school curriculum through assessment scores that will reflect specific unique skills in the subject and demonstrate educational achievements to the public. Test items presented by national testing organizations do not assess the critical thinking processes intrinsic to problem solving in the arts (Stiggins, 1985). Stiggins (1985) states that performance evaluation is often far more rigorous, complex, demanding and formal than is understood by the untrained observer. He purports that arts educators fail to make the rigorous structure clear and public. Rating scales and written descriptions of performance better represents a profile of student achievement (Stiggins, 1985).

The NAEP (1978) National Art Assessment is the only test with result statistics available that attempt to measure the goals of art education (Chapman, 1982). The Getty Foundation's report, Art History, Art Criticism, and Art Production (1984), shows that two of seven case studies of art education programs use assessment tools similar to the NAEP test. Although the test results are collected, they do not have an important impact on programs. Evaluation of art education student achievement is not consistent in the schools studied by

the Getty Institute (1984). Furthermore, evaluation results are used arbitrarily in reporting grades from teacher to teacher in different schools. One of the seven Getty case studies, conducted by Elliot Eisner, summarizes that teachers of art who have not developed the pedagogical skills necessary for helping students learn how to perceive, analyze, and describe visual form or who do not regard these activities as important aspects of learning in art education are unable to provide such activities in their classroom. Eisner concludes, in the Getty case studies report (1984), that two consequences result from this neglect:

> 1) Students do not develop the varieties of learning in art that are educationally valuable; they do not learn to perceive and discuss the subtle yet significant aspects of visual form. And 2) because the teacher does not secure the practice needed to teach students how to engage in such activities, the teacher is less likely to develop the pedagogical skills that are necessary for doing this well. (p. 3-45)

A general summary of the Getty case studies is that evaluation consistency and relevance is needed in assessment of student achievement in art education.

The NAEP attempted to measure attitudes, skills, and knowledge in art education and the conclusions tell us that better tests and instructional methods are needed in the areas of art criticism and responses to art. These skill areas are described in Wilson's (1971) criteria for formative and summative evaluation of

student learning in art. In order to develop valid tests, policy makers and testing resource organizations must know of inadequate assessment instruments of the past and invalid measures, which should not be used in art education assessment (Clark, Zimmerman & Zurmuehlen, 1987; Clark, 1985; Stiggins, 1985).

This stand is imperative to validate assessment instruments for testing art knowledge abilities (Stiggins, 1985). English educators have proven this is possible by demanding that the best way to measure student writing proficiency is direct evaluation of writing samples; performance assessment differing greatly from previous objective English test assessments claiming to measure writing ability and skills (Stiggins, 1985). Stiggins (1985) states that artistic proficiency measured by performance assessment -- material production, writing, speaking, etc. -- offers the only valid alternative to ineffective past assessment tools and must be developed. He purports that the challenge is to use technology wherever possible to enhance the validity and reliability of assessment and develop articulate performance criteria to a level of precision required of the assessment context.

The NAEP formerly conducted by the Education Commission of the States is now conducted by the Educational Testing Service (ETS). New assessment tools

are being developed by ETS to make findings more meaningful (Carroll, 1987). ETS began their search for better assessment tools in the arts in response to the College Board's publication of Academic Preparation in the Arts (1985). This publication is part of the College Board's Education Equality Project (1985), Equality and Quality in education, which specifies the general learning outcomes expected in the arts and the outcomes specific to visual arts, theater, music, and dance. General skills and knowledge expected are:

> 1) Knowledge of how to produce or perform works of art
>
> 2) Knowledge of how to analyze, interpret, and evaluate artworks
>
> 3) Knowledge of artworks of other periods and cultures and their contexts. (p. 20)

The College Board (1985) specifies the skills and kinds of knowledge expected, before college entry, in the visual arts as:

> 1) The ability to identify and describe--using the appropriate vocabulary --various visual art forms from different historical periods.
>
> 2) The ability to analyze the structure of a work of visual art.
>
> 3) The ability to evaluate a work of visual art.
>
> 4) To know how to express themselves in one or more of the visual art forms, such as drawing, painting, photography, weaving, ceramics, and sculpture. (p. 27)

The College Board (1985) points out that current placement examinations using standardized testing procedures assess skill achievements only at one level and better assessment tools are needed at all educational levels. Various skill expectancies, as stated above, need to be assessed before the college entry level. For example, the College Board (1985) states there is a challenge to develop assessment tools regarding articulation competency through speaking and writing skills, which are needed to engage in analysis and evaluation of artworks. Despite complex challenges, the College Board (1985) purports that art teachers have to deal with the fact that assessments are an important tool for helping students see successes. Assessments also provide evidence of achievement translating into numerical scores and grades in art courses. The College Board (1985) claims new and more varied approaches are likely to emerge if art teachers share what they know about assessment.

ETS recognizes the need to develop assessment tools demonstrating achievement of the College Board's Skill expectancies for art education (Sims-Gunzenhauser & Waanders, 1986). Currently ETS is exploring two issues; 1) what can be accomplished through standardized tests in the arts areas, and 2) what assessments are best conducted by teachers (Sims-Gunzenhauser & Waanders, 1986). ETS considers a need for both formative

assessments, which provide student and teacher with information about skill strengths and weaknesses, and summative assessments, which provide standardized indicators of achievement helpful to decision makers such as school administrators and college admissions officers. ETS sees that the need for formative and summative assessments can best be met through a combination of multiple-choice and free-response tests, informal assessments such as checklists and teacher notes, and performance assessments of both work in progress and completed works (Sims-Gunzenhauser & Waanders, 1986). ETS aims are to develop a flexible set of modular tests and standardized assessment units, to help schools assess student progress in art education and to provide feedback for improvement of instruction and curriculum. ETS will also develop assessment procedures to be used for teacher development in the areas of; 1) establishing criteria for performance assessment, 2) exploring the use of student portfolios, and 3) developing various evaluation instruments beyond traditional techniques of assessment in the arts.

Testing and assessment in art education is a top priority in current research and projects. Questioning the validity of past testing and evaluation methods are the Educational Testing Service (ETS) working with Harvard Project Zero in a joint project called Arts Propel, aimed at developing innovative forms of

assessment of learned skills in the arts (Sims-Gunzenhauser & Waanders, 1986). The goal of Arts Propel -- Productive, Reflective and Perceptive learning in the arts -- is to develop assessment tools that will tell teachers, supervisors, administrators and parents what students actually learn in arts classes. Being able to document the complex learning in creative achievement will be of value to the educational community and strengthen the role of the arts in school curricula (Sims-Gunzenhauser & Waanders, 1986). Arts Propel purports that a combination of perception and reflection is critical to appreciating works by others and in turn helps students appreciate, evaluate and make decisions about revision in their own work. Assessment exercises developed by Arts Propel will demonstrate abilities in all areas of art learning. For instance, students who are convinced that they can't draw will see that there is much they may already be able to do or can learn to do, such as being able to make distinctions among works of art using the skills required to do so (Sims-Gunzenhauser & Waanders, 1986). Arts Propel coordinators profess that the roles of perception and reflection are unacknowledged aspects of learning, and they plan to develop assessment instruments that will demonstrate this learning achievement to educational policy makers (Sims-Gunzenhauser & Waanders, 1986).

Critical thinking paradigms developed by Feldman (1970), Broudy (1972) and Taunton (1983), along with the educational objectives identified by Wilson (1971), seem to provide a foundation for the development of relevant evaluation methods. In order to assess student achievement in art criticism, the critical thinking process can be organized into formal instruction providing objectives capable of being evaluated.

Critical Thinking Processes in Art Education

The following critical thinking processes specify the stages of development in art criticism helpful in identifying instructional learning objectives. Feldman's (1970) Critical Process, Broudy's (1972) Aesthetic Scanning, and Taunton's (1983) Questioning Strategies provide a foundation for relevant assessment criteria for evaluation of learned skills.

Feldman's critical process includes four progressive characteristics of the critical thought process starting from simple descriptive values to complex analysis of responding to works of art. A brief description of the four major categories -- description, analysis, interpretation, and judgment -- teaches students how to analyze art. The first stage -- description -- includes identifying and classifying the

literal elements of the work of art. This may include color, shape, line, materials and techniques used, and identification of subject matter. The next stage -- analysis -- includes looking closely at the relationships of the previously identified literal details. This stage clarifies why the elements are juxtaposed in a certain way or includes adjectives that further clarify the literal details. For example, complementary colors placed side by side may cause a vibrating effect; or color description is defined more clearly through the value, intensity or saturation of the hue (ie. dull, tint, intense, bright). This stage may also touch on the principles of design observed (ie. harmonious, balance of content, and unified composition). The third stage -- interpretation -- engages the student to synthesize the larger concept or idea that sums up or unifies all the previously established separate traits of the work. Interpretation elicits articulated thoughts about the meaning of the work such as: an image of loneliness, impending disaster, or social gatherings of a certain nature. Interpretation responses often precede the descriptive and analysis stages, yet to support and justify statements the critic will need to use the descriptive and analysis traits. The fourth stage -- judgment -- deals with summation or assessment of the merit of the work and whether it deserves serious attention. The

judgment of whether the work is successful or unsuccessful is substantiated by the criteria and supporting statements which persuade, through the critics argument, artistic merit sharing insightful perception with others.

In addition to Feldman's (1970) Critical Process, Broudy's (1972) Aesthetic Scanning and Taunton's (1983) Questioning Strategies can be used to elicit children's responses to art. The following survey compares these methods through a synopsis of each paradigm.

Feldman's Critical Process (synopsis):

Description Stage: what can be seen in a work of art, literal data

Analysis Stage: relationships among what is seen

Interpretation Stage: the larger concept or ideas that sum up or unify all previously established separate traits of the work

Judgment Stage: judgment and evaluation of whether a work deserves serious attention or appraise its artistic merits

Broudy's Aesthetic Scanning (synopsis):

Technical Properties: how something is made is important to aesthetic perception even though aesthetic

responses and judgments can be made without such awareness

Sensory Properties: shape, color, texture, proportions identification

Formal Properties: analysis of why each element is necessary; for unity, rhythm, dominance and balance

Expressive Properties: dealing with metaphorical characteristics and why responses are evoked; mood and idea language such as menacing, tension, conflict, relaxation, nobility, and courage

Historical Properties: nature and expressive intent of work is examined historically in relation to period, style and culture

Judicial Properties: estimating the value of a work of art in relation to other works; largely subjective impressions based on previously established criteria to support judgment and evaluation about the effectiveness of a work

Taunton's Questioning Strategies (synopsis):

Cognitive Memory Questions: to answer this type of question the child reproduces facts, formulae, definitions, or other remembered data and content such as words to describe what is seen in the work; colors, shapes, textures, subject matter

Convergent Questions: answers to these questions represent the analysis and integration of given or remembered data. There is an expected answer, but the child must reason to give a response, such as in comparing the difference in two paintings, describing what makes a painting look crowded, busy, quiet, calm, rhythmic, etc.

Divergent Questions: the child is asked to produce his or her own ideas in a situation with meager information or to take a new perspective on a given topic. This question type encourages the elaboration of previous ideas or data such as why the artist created the work, why the arrangement of elements work in the total composition, or what it would be like to be in or with the subject matter, etc.

Evaluative Questions: these questions deal with matters of judgment, value and choice. The child is asked to give an assessment based on criteria, determine the significance of an object or art experience and acknowledge the basis for the determination, such as: is the painting successful or unsuccessful, good or poor, and what is the basis for the decision.

Figure 2 compares paradigms of the critical thinking process by Feldman (1970), Broudy (1972), and Taunton (1983) and demonstrates some similarities moving from simple to complex sequence of skills. The

compilation of the figure was designed to clarify instructional application. It also offers assistance to designing assessment tools and criteria for evaluation of student achievement in art education.

Figure 2: Comparison of Feldman's Critical Processes, Broudy's Aesthetic Scanning, and Taunton's Questioning Strategies

Feldman	Broudy	Taunton
Description	Technical & Sensory Properties	Cognitive Memory Questions
Analysis	Formal Properties	Convergent Questions
Interpretation	Expressive & Historical Properties	Divergent Questions
Judgment	Judicial Properties	Evaluative Questions

Taunton's (1983) Questioning Strategies help teach children the skills needed to respond to art. Teachers who ask higher level cognitive questions affect the way children solve problems (Taunton, 1983). By developing higher level critical thinking skills at an early age, children could sequentially build towards intellectual responses to works of art. In her study, Taunton's (1983) Questioning Strategies elicited responses which reflected critical and appreciative dimensions of art knowledge. Taunton (1983) points out that dialogue should engage children relative to their level of maturation, not on the level of an adult.

Student Writing Instructional Methods

Student writing is an important dimension in developing critical thinking processes in art education. Perkins (1983) has students analyze art by writing short essays. Initial student writing without instruction is compared to short essays after instruction given in three stages. Students observe more closely, if taught the three stage approach (Perkins, 1983). The three stage approach of teaching includes: 1) pointing out the local real and suggested mood in the work of art; 2) looking for the global real and suggested mood; and then 3) pick the three most important moods and analyze how

the artist creates each mood. He found that the student essays after instruction were better developed in content and students improved in their ability to analyze art using the three stage approach.

Zeller (1984) developed writing assignments for museum education. He claims that if we rely on docents and labels, students may never develop the skills necessary to be lifelong learners in the visual arts. Aesthetic perception evolves through instruction and directed encounters with works of art. Study sheets requiring short written answers can sharpen students' skills of analysis, interpretation and articulation (Zeller, 1984). Study sheets are developed for a specific work of art and serve as 1) instructional guides to analyze works on self-guided tours, 2) homework or extra credit assignments, and 3) feedback, evidence or measurement of what students have learned. The ability to document educational results also justify spending school funds for field trips (Zeller, 1984). During a three year study Zeller (1984) found that study sheets:

> 1) help direct students' observations, give them a chance to talk about what they see without fear of ridicule from other students or contradictions by teachers, and provide a basis for classroom discussion.
>
> 2) permit teachers to plan museum visits around those works of art that illustrate the specific styles, techniques or subject matter they teach in studio classes

> 3) allow students to proceed through museums at their own pace, to work individually, in pairs or in small groups (p. 29)

Students gained confidence in talking about art and learned to articulate their observations and judgments. Zeller (1984) advises that before study sheets are used, teachers should prepare students in vocabulary, definitions and concepts using a variety of images. The effective teaching methods move from simple to complex concepts similar to Feldman's (1970) Critical Process. Likewise, the questions on the study sheets are similar to Taunton's (1983) progressive analysis of teaching strategies.

Johns (1986) uses writing in the art education class as an instructional tool. His school district mandated that all teachers, regardless of discipline, be involved in productive writing with their students. Johns (1986) was part of the district's writing team responsible for devising workshops that would introduce strategies, concepts and techniques to other teachers. Johns (1986) agreed that, although the concept is foreign to the art classroom, writing is an extension and reinforcement of learned skills, and provides evidence of thinking skills. Writing in art is not unlike other challenges presented to students in the art learning context. Johns found positive results from his students expressing thoughts about art in writing and

critiquing artworks. Student writing indicated that the critical thinking process occurred. It also provided feedback that every student in class understood and responded (Johns, 1986). Johns uses two processes for writing about art: writing logs and cubing. Writing logs allows students to express their feelings about their own work as well as works of art presented in class. The logs also provide for ongoing dialogue between students and teachers with short entries about how the students feel about their work, problems and goals, and for the teacher to respond to entries in a meaningful and encouraging way. The logs are informal so students need not worry about mechanical correctness or spelling. Usually five minutes at the beginning or end of class gives the student purpose for the days learning experience. The log also is a source for recording quick sketches for ideas or problem solving. Johns (1986) uses questions or prompts to get students thinking or as intermittent assignments.

Johns (1986) also uses a process called cubing where the students write for 3-5 minutes on six critique factors, based on an imaginary six-sided cube. Each side represents a perspective on a work of art; 1) describe it, 2) compare it, 3) associate it, 4) analyze it, 5) apply it, 6) argue for and against it. Each perspective is explained to the students, who soon become quick and experienced at working out their ideas.

Johns (1986) has found that his students are better able to verbalize about their work and formulate their thoughts, ideas, and feelings in an organized fashion. Both methods have helped his students write and speak more clearly about works of art.

Writing about art is a future direction essential to art learning and calls for a different form of assessment. There is a need to develop means to teach writing in a sequential art education curriculum and to develop appropriate criteria to evaluate student writing in art education.

Experimentation

The intention of this thesis is to clarify specific concepts that can be evaluated in art education, particularly critical thinking skills in art criticism. The results of the student writing samples may show overlapping of the domains, which is to be expected in the DBAE instructional process of an integrated comprehensive approach of the four domains. Yet, simple to complex analysis of artworks can be evaluated in terms of stages of cognitive development relative to a student's level of maturation. Using the stages of art criticism through the critical thinking processes outlined by Feldman (1970), Broudy (1972), Taunton (1983) and with the evaluation criteria identified by Wilson (1971), specific criteria to evaluate student progress in writing about art, response to art and art criticism can be determined. The instructional methods of art criticism writing by Perkins (1983), Zeller (1984), and Johns (1986) combined with the writing assessment instrumentation of holistic scoring to rate student writing samples in English content can be used as an instrument to assess student achievement in art criticism.

Instrumentation

As pre-writing exercises, students participated in discussions about works of art referring to large prints displayed in the classroom. Taunton's (1983) Questioning Strategies were used as an instructional tool to elicit responses from children about art and motivate dialogue in the classroom setting. Students observed a work of art for 10 minutes and worked in small groups to write three to five important points about the artwork. The students' informal written notes were referred to during the classroom discussions.

To prepare students for the essay writing assignment, a multiple choice, short answer, and matching test (Appendix I) was designed for an evaluation of instructional objectives after units were taught on color theory, perspective drawing and critique skills. The first part of the test was right answer recall and the short answer critique section was open-ended. The results gave feedback on student achievements and any areas that needed reteaching -- formative evaluation.

A general study guide (Appendix II) was prepared to help students write the essay independently. It also was a checklist for the assignment parameters. The essay was evaluated for three areas: 1) mechanics such as neatness and proper sentences; 2) content objectives

of critical thinking; description, analysis, interpretation, and judgment; and 3) oral report presentation to the class. The area of content was the focus for summative evaluation reported in this empirical study. The summative assessment was 20% of the second semester final student grade report in art education. The student essays were rated on a 1-4 holistic scale.

Holistic scoring compares all papers in a group for an overall or whole impression. Language mechanics are considered along with quality of ideas, composition and presentation, but none of these factors are rated separately. Usually a four-point or eight-point scale is used (ie. 1 being low, 4 being high on 1-4 scale). Since each paper is compared to all other papers in the group, range finder papers, which reflect the approximate skills of writers at each scoring level, must be determined. Consequently, a paper assigned a score of four will not necessarily be an outstanding paper in its own right. It will, however, be one of the better papers from the group being currently scored. Holistic scoring is rapid and efficient. Because proficiency criteria in holistic scoring are never precisely defined (range finders are used instead), this scoring method does not yield diagnostic information on a student's writing strengths and weaknesses. It does, however, provide a reliable and consistent method of

rank ordering students' written work and comparing overall proficiency levels on a given writing sample or assignment.

Definition abstracted from:

Teaching Writing, AASA (American Assoc. of School Administrators); p. 88-89, 1982.

1984 Wisconsin Pupil Assessment Program Report, Wisconsin Department of Public Instruction; p. 24, 1985.

Validity

An aspect in judging the adequacy and genuineness of a measurement instrument is its validity. Validity is the extent to which the instrument measures what it claims to measure. Four basic types of educational measurement validity are: face, content, construct, and criterion-related validity (Lindeman & Merenda, 1979).

The empirical study demonstrates criterion-related validity. There are two major types of criterion-related validity; concurrent validity and predictive validity, which differ only in terms of the time at which the criterion measurements are obtained (Lindeman & Merenda, 1979). Concurrent validity involves the use of criterion measurements obtained at approximately the same time as those of the test performance instrument to

be validated; whereas, predictive validity is applicable when the criterion measurements are obtained at some future time (Lindeman & Merenda, 1979).

The written essays demonstrate concurrent validity because the outcomes are expressed in terms of the relationship between student performance and an accepted contemporary criterion. The correlation coefficient provides a quantitative measure of this relationship (Lindeman & Merenda, 1979). Since one of the purposes of this study was to establish valid criteria for the assessment of student writing in art education, the criterion measurement established (Appendix III) represents evaluation criteria based on current literature of art education objectives. Secondly, a valid assessment instrument -- holistic scoring -- evaluated student performance in concurrence with art education behavioral objectives. Thirdly, the correlation coefficient is quantitatively measured demonstrating the relationship of student performance to the evaluation criteria established. A correlation between performance on essay tests -- often designed to measure such objectives as ability to analyze, interpret, or integrate information and utilize knowledge in the solution of problems -- and the quality of a project or report would constitute evidence of the validity of the latter for measuring achievement of such objectives (Lindeman & Merenda, 1979).

Reliability

Reliability is defined as the consistency with which a test or assessment instrument measures whatever it measures (Lindeman & Merenda, 1979). The reliability with which reports, essays and other projects measure the achievement of defined and appropriate objectives is largely a function of the procedures used in measuring their quality (Lindeman & Merenda, 1979). Subjective judgment is inherent in carrying out such procedures; however, clarity of designated or specific behavioral objectives reduce subjectivity to its lowest possible level and improve the reliability of procedures used in the evaluation of essays, reports and other projects (Lindeman & Merenda, 1979).

The procedure and instrumentation of holistic scoring is recognized by educators as providing a reliable and consistent method of rank ordering students' written work and comparing overall proficiency levels on a given writing assignment. To assure further reliability of the instrument implementation, inservice was provided through the school district and assistance was given by curriculum specialists. In addition, the writing samples were reevaluated six months later to check scoring. Reliability is found in that holistic scoring compares each paper to that of the group being assessed, which reflects the skills of the overall group

-- summative evaluation. Often the success of measurement reliability reflects bell curve results in that there is a low percentage at each extreme of performance achievement and a high percentage in the median range, setting standards of performance reliability. Because of the procedure of holistic scoring the degree of reliability is established through the procedure itself and successive applications yield consistent results.

Measurement

The empirical study took place during the 1986-87 academic year. Sixty-nine fourth grade students and sixty-three fifth grade students wrote essays about art as an assignment in art education. These numbers represented all students enrolled in the intermediate level at one school. Students, divided into three classes at each grade level, received sixty minutes of art instruction per week, and were mainstreamed, heterogeneous groups. Seventeen extra-credit reports were not included in the outcome results.

Papers were rated with the 1-4 holistic scoring assessment instrument; 1 being low, 4 being high. Criteria for evaluation of content in essays were formalized into written statements of behavioral

objectives (Appendix III) derived from research of scholarly literature specifying art education objectives. The results of the student samples are reported in percentages in Figure 3. The student samples (Appendix IV and V) represent an overview of what the expectation would be for the intermediate level student writing in art criticism. Six student samples, called range finder papers, are provided for each score at each grade level. The sample papers have been typed for legibility. Mechanical errors have been corrected only when necessary to aid in understanding content meaning. For example, "none" (sic. known). Student samples were selected for the purpose of comparing similar artists or artworks at different performance scores or between the two intermediate level groups. The intermediate level papers were rated in two groups for comparison of results using holistic scoring rather than comparing grade levels.

Outcomes

Criteria for evaluating the student essays (Appendix III) were formalized into written statements of behavioral, objectives in art education derived from scholarly literature in art education, namely, Wilson's (1971) art education behavioral objectives and the critical thinking processes described by Feldman (1970), Broudy (1972), and Taunton (1983). The criteria served as a guide to evaluate the student writing samples and was designed to fit into an art education curriculum guide. Because the evaluation instrument rates the students' papers on progressive sequential criteria, the behaviors are numbered in a sequential order. For example: score 1 -- objectives are numbered 1-3; score 2 -- objectives are numbered 4-7 and so on (Appendix III).

Pre-writing exercises and the unit test, as described in the instrumentation for this study, were designed to prepare students for the writing assignment (Appendix I). Both approaches provided teacher feedback of student achievements, areas that may have needed reteaching, and information for revision of instructional methods if needed, specifically for the intermediate level. The study guide was prepared to help students write the essay independently and as a student reference to fulfill the assignment (Appendix II).

Evaluation data of the writing assignment results, Figure 3, show the means and distribution of holistic scores for the two intermediate groups. Sixty-nine fourth grade students and sixty-three fifth grade students were participants in the study. The fourth grade essays show a distribution of: score 1, 22%; score 2, 23%; score 3, 33%; and score 4, 16%. The mean for this group is 2.4. The fifth grade essays show a distribution of: score 1, 25%; score 2, 33%; score 3, 29%; and score 4, 13%. The mean for this group is 2.5. Holistic scores demonstrate consistency in evaluating writing samples using the holistic scoring instrumentation. Nearly one-fourth of the intermediate papers received a score of 1, meaning that their essays did not move beyond the descriptive stage. Perhaps further instruction could be a target area for these students in understanding the critical thinking process as applied to writing in art criticism.

The differences of specific score distribution between the intermediate groups is affected by several factors inherent in large groups, specifically in the educational setting. Factors considered in this study refer to the mainstreamed, heterogeneous grouping of students in the art education classes. The term mainstreamed in the educational context means that mentally retarded, emotionally disturbed, and gifted children are integrated within all classes. Classes

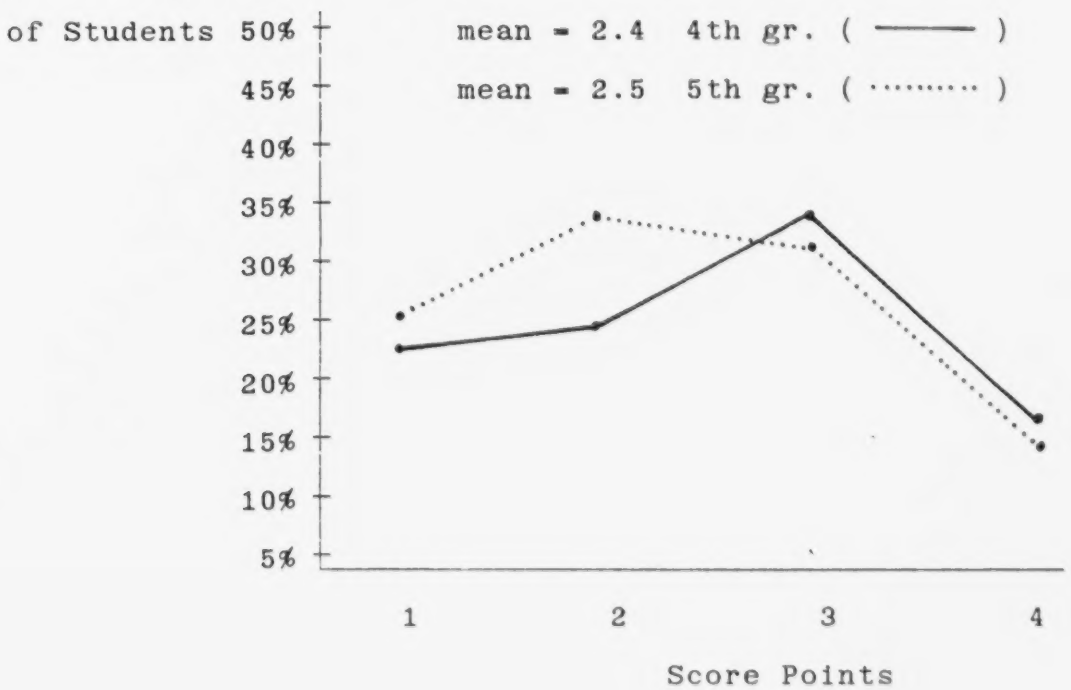
consist of students varying in academic readiness, motivation and maturation. The fifth grade students participating in the study had one of the broadest range variations in academic group makeup according to standardized achievement test results. In addition, poor motivation and attitudes toward school were general faculty observations of this group of students. These factors could account for the difference in score results at either extreme. These factors influence results regardless of the evaluation instrument or procedure (Lindeman & Merenda, 1979). Because the group means of 2.4 and 2.5 represent a very low difference, the specific score differences do not significantly affect the reliability of the evaluation instrument (Lindeman & Merenda, 1979).

More than fifty percent of the essays demonstrated an average by the mean or median achievement standard. This indicates that the majority of students at the intermediate level may be expected to perform at the level found in the student samples rated at scores 2 and 3 (Appendix IV and V). Approximately fourteen percent of students exhibited a high level of competency to articulate, in writing, their thoughts analyzing art. This study recognizes their abilities, at the intermediate level, in this area of art education. Current initiatives in art education assessment indicate that this area needs evaluation instruments to

demonstrate this learning achievement. The empirical study demonstrates a viable method of achieving this aim.

Seventeen extra-credit reports were submitted that had no relevant bearing on the summative report grade. This indicates that students in these groups appreciated the option to critique and evaluate works of art. This indicates that students wish to share their opinions about art with others and engage in the art criticism component of art education.

Figure 3: Holistic Scores, Grades 4 and 5



Total 4th grade papers = 69

Score 1: 15 papers

Score 2: 20 papers

Score 3: 23 papers

Score 4: 11 papers

Percentages:

Score 1: .22 (22%)

Score 2: .23 (23%)

Score 3: .33 (33%)

Score 4: .16 (16%)

Total 5th grade papers = 63

Score 1: 16 papers

Score 2: 21 papers

Score 3: 18 papers

Score 4: 8 papers

Percentages:

Score 1: .25 (25%)

Score 2: .33 (33%)

Score 3: .29 (29%)

Score 4: .13 (13%)

Summary

Evaluation of student achievement and progress provides feedback on how well curriculum goals and objectives are being met through instruction. The evaluation process provides feedback for use in assessment of the individual learner's achievements, as measured against the curriculum goals, objectives and level performance expectations, and determines grade reports. Evaluation methods and instructional approaches are means to provide feedback on student achievement, areas that may need reteaching and information for revision or modification of instructional methods in relation to the class as a whole.

Formative evaluation informs the teacher of in-process educational decision making. The pre-writing exercises and unit test were formative evaluation instruments. The student dialogue clarified the level of maturation and type of responses expected from the intermediate level students participating in formal instructional approaches in the area of art criticism. Secondary benefits were that children learned from each other, given the opportunity to exchange ideas, opinions and demonstrate their observation skills. In addition, recognition of responses by the teacher, as the encourager during discussions, helped the students to

understand the critical thinking process in art criticism.

The first part of the test provided feedback on how well the unit objectives were met. The majority of students could easily master these objectives of the instruction since it represented data recall and demonstration of learned studio skills. The second part of the test, open-ended responses, provided formative evaluation of the progress of the individual student. This part was also used in later discussions so that students could be better aware of the instructional objectives of art criticism. It also required the students to write their responses to art in preparation for the essay assignment. The criteria for evaluation of student performance using the formative evaluation instruments were the same as those developed for the essay writing assignment.

To develop relevant criteria for evaluation of the written essays, research of established behavioral objectives in art education as specified by Wilson (1971) and the NAEP National Assessment of Art (1978) along with the expectancies defined by the critical thinking processes of Feldman (1970), Broudy (1972), and Taunton (1983) were compiled into written statements. These statements of behavioral objectives were the criteria by which the holistic scoring of the student writing samples were evaluated. The holistic scoring

method is a summative evaluation instrument. The holistic scoring methods and the art education objectives were used to measure student performance and achievement in art criticism writing.

Sixty-nine fourth grade students and sixty-three fifth grade students, a total of 132 students, were participants in the empirical study. The study results yielded an evaluation guide, the range finder papers, applicable to future assessments and determining what the expectations would be for intermediate students in their writing about art. The instructional aims and content of the written student samples focused on art criticism. The grade levels provided a comparison of two groups in the intermediate level to test reliability and validity of the evaluation instrument.

The data shows that 62% of the students in each group performed at score 2 and 3. The mean for the fourth grade papers is 2.4 and the mean for the fifth grade papers is 2.5, demonstrating an average for expectancies and establishing a median achievement standard. Reliability and validity are apparent in the study and the presumption is that holistic scoring in art criticism writing will yield consistent results in future applications.

Conclusion

Several factors have influenced the reform movement in art education. National reports, particularly A Nation at Risk (1983), generated educational reform by indicating a crisis exists in educational performance. Reports to revise art education are:

1) Greer's (1984) specification of DBAE content and objectives

2) The Getty Center for Education in the Arts (1984 & 1985) case studies, reports and publications

3) Day's (1985) suggested DBAE evaluation methods

4) The College Board's (1985) specification of entry level expectations in the visual arts

5) Smith's (1986) defined initiatives for accomplishing excellence in art education

6) The National Educational Testing Services' (1986) initiatives to develop valid standardized assessment tools, both formative and summative, for art education student achievement and progress

7) Clark, Day & Greer's (1987) analysis of DBAE goals, procedures, and evaluation methods specific to the instructional content of art education

Although DBAE is a revival of disciplined approaches to art education as a subject of study, the concernment and application of educational evaluation methods is the aspect of disciplined-based art education that distinguishes traditional from contemporary practice in art education (Eisner, 1987; Youngblood, 1987; Day,

1985). Formal evaluation is essential for verifying student achievement in art education and establishing parity with other academic subjects. Measured student achievement and subject accountability meets the demands from policy makers, the public and school administrators. Wilson (1987) states that educational administrators insist on more coherent art education programs. Perhaps more emphasis on formal evaluation methods would diminish the need to continually defend art education as essential in the school curriculum when cost cutting issues surface. Reporting evaluation and assessment results can improve communication between art educators, policy makers and the public. Removing communication obstacles would allow for more necessary focus on teacher preparation, student learning and curriculum improvement rather than expending energies on defending the role of art education in the school curriculum.

Few art educators and scholars have specialized in educational evaluation of student achievement in art education (Chapman, 1982). The College Board (1985) claims that art teachers should share their approaches in student assessment, thereby fostering emergence of new and varied evaluation methods. In art education, evaluation should not be arbitrary nor discourage children from learning; rather, it should provide feedback about progress in teaching and learning

objectives (Day, 1985). Formative evaluation informs the teacher of immediate educational decision making such as successes, modification or revision of instructional approaches. Examples include checklists, written essays, rating scales, inventories, tests and observations (Clark, Day & Greer, 1987). Summative evaluation refers to methods used to reach final assessments about the accomplishments of each student and relative success of the class (Day, 1985). Evidence of student achievement, such as written essays as measured against specific criteria, substantiates the teacher's assessment report in the form of a letter grade or other report card symbols and achievement comments. Summative evaluation methods are also developed for mass testing, in the larger context of national testing organizations such as the National Assessment of Educational Progress (NAEP) and the Educational Testing Service (ETS). This thesis focused on the formative and summative evaluation for student report assessment and instructional aims. The instrumentation could be used for larger scale summative assessment because standards could be established for measuring achievement of a large group. This type of evaluation would be useful in assessing achievement prerequisite for college entry or aid in placement.

Further indication that evaluation and assessment is a focus of contemporary art education reform is

evidenced by the National Art Education Association -- NAEA. NAEA published Assessing Curriculum Guides for Art Education, which outlined the goals and objectives for the discipline-based art education curriculum (Champlin, 1986). It reiterates the need for formative and summative evaluation of student achievement necessary to all disciplines in schools. In addition, the October, 1986 NAEA News stressed accountability of art education programs through standardized tests and evaluation methods. The need for qualified art specialists to teach art education in elementary and intermediate schools and the benefits of writing in art also were emphasized. The December, 1986 NAEA News focused on art assessment measures used or being developed at district, state and national levels.

Depicting the scope and sequence of a comprehensive art curriculum, The Wisconsin State Guide to Curriculum Planning in Art Education (1985) considers student assessment and evaluation methods as fundamental factors in the educational process. The Wisconsin guide synthesizes that assessment data should: a) verify instructional objectives, b) provide information to analyze and describe the organization for implementing the sequential instructional program, c) describe and analyze evaluation procedures related to student achievement, and d) provide examples of teaching and evaluation strategies. Formative and summative

assessment data provide for program evaluation outlined in the Wisconsin guide.

Students must know of the objectives and criteria for evaluation in order to be aware of their own progress in art education (Clark, Day, & Greer, 1987; Champlin, 1986). Identifying art concepts and skills which students can grasp, as determined through evaluation methods, formalizes art education within the school educational context. Wilson's (1971) art objectives and evaluation methods have yet to be fully realized. Tests and evaluation methods are in the pioneer stage for measuring the complexities involved in art education, particularly in critical thinking. The writing assessment instrument developed in this thesis may be a starting point to clarify the learning achievements unique to art education. The instrument is demanding and labor intensive for the evaluator but reasonably uncomplicated. Wilson (1971) states that the central purpose of art instruction is to assist students in achieving aesthetic experiences with works of art and other visual phenomena which elicit responses to art. The empirical study demonstrates a method to evaluate this student achievement.

This area of knowledge -- critical thinking and skill potential in art criticism -- is not taught elsewhere in the general curriculum and is intrinsic in art education. Student achievement in the art criticism

area should be recognized. Further studies are needed to compare whether after instruction and evaluation, as demonstrated in the empirical study, the student achievements will show similar results. For instance, will scores on the written essays improve or show different distribution? This may not demonstrate a difference in median score but it might show improvement in sequential instruction. Expectancies may show a lower or higher median score in writing production and performance in comparison to district, state, or national applications. It must be determined how important this type of evaluation, holistic scoring of written essays, would be in comparison to other less labor intensive strategies such as anecdotal records or short answer tests and what percentage of this achievement should be reflected or weighted on student grade reports.

The study demonstrated a fair, systematic approach to critical thinking evaluation in art criticism and measured students' abilities to analyze art. Other critical thinking skills such as problem solving approaches to studio work could be measured, as in Johns' (1986) method of using student writing logs. It would be necessary to know what other information could be measured through the written analysis of works of art. For example, does it affect students' studio work? Long term studies could answer these questions.

If evaluation methods are to become more integral to art education, teacher training and inservice for current teachers will be needed. Evaluation methods and tests by themselves do not measure all effectiveness of instruction, but serve as important means of feedback and evidence of student learning. Further sequential curricula improvement could apply these methods, and results could be gathered to establish standards for all school grade levels. Setting a median standard achievement expectancy for all levels would be beneficial to teachers. Guides could be developed with range finder papers as examples to measure other student grade levels. Translating theory into practice is necessary for developing evaluation measurements in art education. Further research is needed to identify specific art education objectives that can be evaluated.

Appendices

Appendix I
Unit Test

ART

Name_____

Date_____

Fill in the Blank

1. Name the primary colors:

   _____ _____ _____

2. Name the secondary colors:

   _____ _____ _____

3. Name the warm colors:

   _____ _____ _____

4. Name the cool colors:

   _____ _____ _____ _____

5. Name complementary color sets (opposites)

   _____ ↔ _____

   _____ ↔ _____

   _____ ↔ _____

6. Name some neutral colors:

   _____ _____

   _____ _____(extra point)

7. What color do you get when complementary colors are mixed (also called opposites on the color wheel).

   _____

8. Complementary colors are used by painters to make objects vibrate or to create contrast. Is this statement TRUE OR FALSE (please underline your answer)--------

9. Draw a horizontal line and a vertical line on the back of this paper. Label or write the correct word (vertical or horizontal) next to the line it describes. Draw a tree or car or other object in this simple picture.

Name_____

Draw a line connecting the vocabulary word with the correct definition and meaning.

Background	--any color mixed with white
Foreground	--any color mixed with black
Proportion	--mixes of color
Tint	--the correct "scale" of objects relating to one another in the picture
Tone	--something far from the viewer in the picture
Shade	--something close to the viewer in the picture
Texture	--is the visual or tactile experience caused by the surface of an object

---

Circle the best answer

Example: Brown is made by mixing:
A. white paint with a color
B. black paint with a color
C. any complementary set of colors, such as red and green
D. None of the above

1. How would you make an object seem closer in a painting?

A. Put it in the background and smaller than other objects.
B. Put it in the foreground and larger than other objects.
C. Put it anywhere, but much larger than everything else.
D. Use red paint

2. Orange is made by mixing
A. Red and Blue
B. Blue and Yellow
C. Yellow and Red
D. White and Red

3

Name_____

3. Purple or violet is made by mixing

   A. Red and Blue
   B. Blue and Yellow
   C. Yellow and Red
   D. None of the above

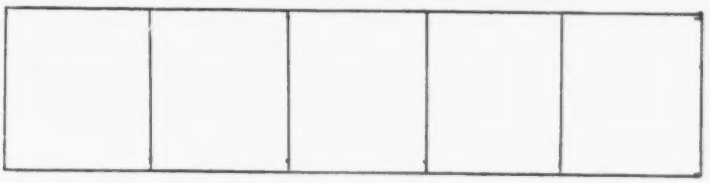
4. Green is made by mixing

   A. Red and Blue
   B. Blue and Yellow
   C. Yellow and Red
   D. None of the above

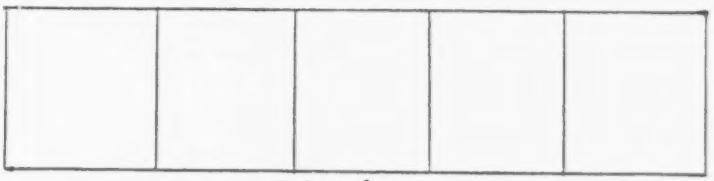
5. Pink is made by mixing

   A. Red and Blue
   B. Blue and Yellow
   C. Yellow and Red
   D. White and Red

Make a value line diagram using: ☐ Pencil ☐ Crayon



Make a value line using paint



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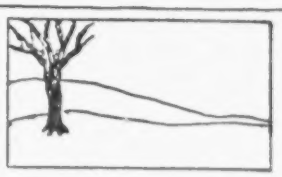
1. Color the background blue.
2. Color the middleground green.
3. Color the foreground yellow.



4

Write neatly! Name_____

Choose one artwork in the artroom and tell what you like best or least about it. Use vocabulary words.

Name or Title of Artwork_____

Artist_____

1. Describe: Color, Shapes, Sizes...

2. Compare: What does it remind you of? or Compare to another similar artwork.

3. Associate: What does it make you think of? Are sad, happy, relaxed ... when you see it.

4. Analyze: Tell how you think it was made. Style, methods... also materials, paint, clay, weaving...

5. Apply: Would most people like this artwork? Yes. No. Only children. Only adults. Why? Is it functional or nonfuntional? Does it decorate or add to a pleasant environment?

6. Argue for or against it: It is successful because....
It is unsuccessful because...

Additional Comments and space to write:

Appendix II
Study Guide

ORAL AND WRITTEN REPORTS

1. Include your name and the date.
2. The Title can be the name of the artwork or artist.
3. Choose a friend to show the artwork(s) to the class, while you are discussing and reporting your information.
4. You can use note cards to give your report or read your written report.

When writing and reading a report or presenting information and opinions about your chosen artist or artwork, include the following information:

1. Name of the Artist
2. Title of the Artwork - underlined
3. Size (if known) and Date(s)
4. Type of work and medium used:

} To be recorded on Art History Chart

2-D (two-dimension) or 3-D (three-dimension)

*2-D paintings can give the illusion of varying distances or a 3-D illusion

*Painting - (oil, acrylic, water color; etc.)

*Sculpture- (stone, brass, wax, metal, wire, clay, etc.)

*Fibers/weaving- (jute, yarn, etc.)

*Mobile- (steel, wire, etc.)

*Drawing- (pencil, charcoal, pastel, multi-media(2 or more,etc.

*Ceramics- (pottery, clay sculpture, clay relief (surface of front varies by texture,shape,),etc.

*Architecture- (columns, archs, windows, texture, etc.)

*Graphic Arts/Lettering- (calligraphy, markers, pen, ink,etc.

*Collage- (paper, textures, fiber material, etc.)

*Relief- (metal, clay, etc.)

*Printmaking- (etching, linoleum, woodcut, silkscreen, etc.)

Library books or books in the art room can be very good sources of information. Library books, which will give you the best information on art and artists, are found in numbers 700-779. You may report from other sources; choose artwork you like.

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Use vocabulary words in the art room as a way to start your report and describe the important facts.

LINE- A line is a symbol of emotions expressed in rhythmic movements which may define a boundary or contour. Line varies; heavy, light, wide, narrow, bold, dotted, broken, continuous, implied, straight, curved, long, short, directional.

COLOR- Color is a visual impression distinct from form, light and shade. It attracts attention and produces an emotional response. Color study defines primary, secondary, tertiary, and complementary colors.

SHAPE/FORM- Shapes are lines enclosed to create images. A shape or form can be either geometric or free-form. It can occupy space as a shape, mass, or volume.

TEXTURE- Texture is the visual or tactile experience caused by the surface of an object. (smooth, rough, etc.)

HARMONY- Harmony creates a sense of unity; a pleasing visual communication.

BALANCE- Balance is equilibrium achieved by equal attraction or opposition, symmetrical or asymmetrical.

COMPOSITION- This is the pleasing arrangement of lines, shapes, textures, and colors. Composition is prevalent in all art forms, both two-dimensional and three-dimensional.

Also: MOVEMENT (activity)
RHYTHM (repeating shapes, lines, or movement, color)
CONTRAST (light against dark, complementary colors vibrate)

* These questions can help you find interesting quaulities about the artwork.

1. What technique did the artist use?
   Technical- brush strokes (heavy, light)
   paint (thick, textural, bright colors, dark colors, warm or cool colors)
   texture (rough, smooth)
   functional/nonfunctional
   patterns
   words used in books (ask if you are not sure how to pronounce or what it means)
2. What could you tell us about the artwork if we could not see it?
3. What is the largest and the smallest thing you can see?
4. What is the difference between this artwork and one of the similar artworks displayed in class?

5. What are some of the shapes and colors seen in this art? are they repeated?
6. What was the artist trying to communicate? What did he or she want us to see?

   examples: a) a time in history, a historical event
   b) a famous person, a noble or royal person
   c) a sad, happy, lonely, tired, satisfied, proud, angry, athletic, young, old.... person (or people)
   d) an activity, a celebration
   e) a season of the year
   f) crowded or uncrowded scene
   g) a forest, a dessert, a city, a room
   h) animals with texture, color,--many,few,--in the wild; their habitat; or the zoo

7. Why or how do you know these things?

   examples: a) to record history or a historical event-- perhaps cameras and video equipment wasn't invented or the artist wanted to make the event more dramatic or special
   b) to show how the landscape was, how people were, how people dressed
   c) the space is crowded because-- many objects or shapes; or there are many people at the circus; in the room; in the city
   d) the space is uncrowded because there is only one plant, few objects, few people, much land
   e) would you see this object, scene or event in today's world? why or why not?

8. Would you describe this artwork as a landscape? a portrait? a still life? a historical event? a cityscape? an architectural design? a mask? an object? an abstract painting? realistic? (your choice may not be any of these)
9. Do you think most people would like this artwork? or just young children? just adults? your classmates? Why?
10. How does the artist use positive and negative space? light and shade? foreground and background? proportion and dimension?

If you need help, please ask me.

Appendix III

Criteria for Evaluation of Critical Thinking and Art Criticism Student Writing in Art Education

Each score category is followed by behavioral objectives and skills for evaluating student writing in art education.

Holistic Scoring Scale 1 - 4

The following chart identifies the progressive level expectations and criteria for assessment of student achievement. Holistic scoring is not prescriptive, therefore the teacher must determine and adjust criteria accordingly. The teacher should add characteristics or items if appropriate for the grade level, group, or specific assignment objective.

SCORE 1: Skill Level; Descriptive, Cognitive Memory, Knowledge

1. Terminology, vocabulary, and basic knowledge
2. Descriptive facts, literal comprehension
3. Unsubstantial or limited criteria for judgment of likes and dislikes

EX. Behavioral objectives and skills:

* Student reproduces facts, formulae, definitions, or other recalled data
* Student describes, identifies, and labels subject matter, media, what can be seen or materials used

SCORE 2: Skill Level; Analysis, Convergent Thinking, Extrapolation, Comprehension, Application

4. Analysis, relationships and integration of ideas and facts
5. Application of sensory properties and compares similarities and differences
6. Organize formal properties, elements and principles; explain, classify
7. Extrapolate perceptions, recognize well known works of art, and begin to judge works (likes/dislikes) based on given data or data recall

EX. Behavioral objectives and skills:

* Students use reasoning to analyze given data and cite relationships among what is seen
* Students apply further description to sensory properties, (ie. space-deep/shallow, color-bright/dull, etc.) and compare similarities and differences

Holistic Scoring criteria
score 2 continued

* Students organize, explain or classify formal properties and the importance of them in the composition; unity, dominance, repetition, balance, etc., which contribute to the major theme
* Students extrapolate perceptions and associate personal references from what is known to what is unknown

SCORE 3: Skill Level; Interpretation, Divergent Thinking, Inference, Synthesis

8. Interpret, explain, infer, and/or hypothesize the larger concept that seems to unify all previously established separate traits of the work; integrate the parts to the whole and summerize
9. Compare similarities and differences of two works of art by different artists using the same subject matter or two works of art by the same artist depicting different subject matter; and interpret the treatment of the theme
10. Produce original ideas with meager information on unknown works of a topic/theme, and/or take a new perspective and perception
11. Predict outcomes and speculate through conjecture the artist's intention of a work of art (especially one unknown)
12. Translate the meaning of conventional symbols commonly depicted or visualized in works of art
13. Determine the nature or expressive intent of works within their historical context; examine why art of different cultures reflect cultural values and traditions
14. Interpret moods, feelings or emotions communicated in art works,(ie. tension, conflict, somber, relaxing, frustration, courage, excitement, etc.)

EX. Behavioral objectives and skills:

* Students demonstrate original thought patterns in coherent, organized structures
* Students develop abilities to interpret and judge visual art forms in terms of its relationship to society
* Students become aware of various artists, artistic approaches, processes, and styles
* Students are able to interpret and evaluate resource material
* Students are able to interpret visual forms in the environment and how they reflect and affect social values
* Students become aware of similarities and differences of visual art as language across cultures and historical contexts
* Student attitudes and growth are nurtured through learned skills and knowledge gained in order to become art literate

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Holistic Scoring criteria

SCORE 4: Skill Level; Judgment, Evaluation

15. Knowledge of and explanation why "key works" are important to the history of art and how successfully the works express aspects of the society where produced
16. Evaluation and appraisal based on substantiated criteria
17. Evaluate a work of art on the basis of how well the artist has used the inherent qualities of a particular media or style
18. Determine the significance of an art object or experience and acknowledge the basis for the determination
19. Objective and subjective judgments or opinions are substantiated
20. Judgment of whether a work deserves serious attention; estimate the value of a work in relation to various aspects of other works, society, and art critics

EX. Behavioral objectives and skills:

* Students are able to distinguish between kinds of value: process value, product value, and aesthetic value of a given work of art
* Students are capable of immediate or impromptu valuing and articulation on an emotional and knowledgeable art literate level
* Students are able to pursue constructive criticism, and appreciate efforts, varying evaluations, and differing opinions by classmates, teachers, and professional artists
* Students develop a personal value system in accordance with mutually accepted standards developed in the art program, society, and art criticism criteria

The Range Finder Papers, student samples, are categorized by grade level and holistic scoring scale 1 - 4. Sample papers have been typed for legibility sake, but mechanical errors were not corrected unless appropriate to help teachers understand content meaning; for example: "none" (sic. known).

Appendix IV
Student Writing Samples

4th Grade Range Finder Papers
SCORE 1

Sample 1

Title: Red Horses by Franz Marc

Red Horses was painted in about 1911, and is 47¾ x 71½ inches long. It was painted with Oil on Canvas. It's also part of a private collection.

I like this painting by Franz Marc alot. One reason is I like animals another is I like his texture and colors. Some of the main colors are; red, blue, and green.

One day I hope this picture by Franz Marc will be put in a museum.

Sample 2

Title: The Gulf Stream

This Painting is called The Gulfstream by Winslow Homer. In this Painting there is a man in a wreacked boat that has Been Hit by a tornato the waves around him are very rapide but if you look closley you will see that the man has tied himself to his boat. What I like about This Painting is the brushstrokes in the waves thier are 3 sharks in the Painting they are trying to smash the boat. in the backround their is a big ship. The Man is looking to the sea and he looks very Mad about his boat being smashed.

Sample 3

Title: Tie Pile by Wayne Thiebaud

I like this picture because I enjoy the bright colors. In the picture you might notice the artist put the colors in a way so they stand out. I do not know way the artist chose to paint neckties but it does make a picture pleasant to look at. year 1969 (sic. date of painting)

Sample 4

Title: Mona Lisa

The Mona Lisa was painted by Leonardo Da Vinchi. I like the picther because it is realistice. But some parts in the back like the water were painted a little roughly. Some people may not like that. It was painted in 1502. The End

Sample 5

Title: House at Auvers by Van Gogh

I like this painting because the woman lookes like my mom and I like the trees in the back because I would want to play back there.

The strocking in this painting are thick. In some places he used lots of paint and in other places he put less. This painting is a oil and was painted in 1888.

I like this painting because it is colorfull.

Sample 6

Title: Self Portait

"Self Portait" was pantied by Andy Warhol. Self Portait was pantied in 1962. I like The way it is Tripaled on each side, and The colors he used on each individuale sqaure is very nice none of Them are the same color. This is the sad part of his life Andy Dided feb. 24 I really Don't know When he was boarn But I Do know he was a exelant panter. The Best part of "Self Portrat" is The Background colors and The Way he only showed The Side of the face and changed the color of each face in each squre.

4th Grade Range Finder Papers

SCORE 2

Sample 1

Title: George Washington

George Washington was painted in 1796 by Gilbert Stuart. This painting is good because these colors are the real colors of George Washington. George Washington is not smiling because he has wooden teeth. Of all 7 paintings of George Washington I like this one because it looks more of what I think of George Washington as. Of all of George Washingtons paintings this oil one is the most famous.

I like this painting also because it is neatly done and George Washington is in the middle ground.

Sample 2

Title: Veiw of Toledo by El Greco

Veiw of Toledo by El Greco is a scene that looks like a day when it just rained and the sun hasn't come out yet. It is a beautiful painting that was painted around 1605. The background is a light black as if the storm hasn't stopped over there yet. It's foreground has a hilly country with a city near a large river. I like this painting because the way the artist painted it it looks like all gloom has passed.

Sample 3

Title: Cafe Terrace at Night

The name of my painting is "Cafe Terrace at Night." The artist is Van Gough this painting was done in the south of France when I look at this painting it seems like I was there on that night it seems like the piture was quiet. Vincent Van Gough is known for a lot of famous paintings such as House at Auvers this painting was done with oil paint it was painted in 1888 as you notice because they have rock roads if you see this piture in a art Gallery it will be 32¼ x 26" this painting is a happy scene. Van Gough painted this when he visited his brother Theo Van Gough.

Sample 4

Title: Church of Minorites

This painting was made in 1926. This picture was made by Lyonel Feininger. He made this picture in Minneapolis. He took art classes in Germany. This picture looks like a vison of a church. You might not see were the two people are standing. You can see the fat one and the tall one. It seems like 8 Churches are in this picture. Lyone was born in New York. His favorite colors are brown, orange, and Yellow. You can see the texture. The brown and Yellow are in tints. The best thing I like is the two fat people. Because they look lik a T.V. show I watch. Lyonel to a lot of time on this picture. It looks like a vison of a church.

Sample 5

Title: Don Manuel Osorio

Francisco Goya was born in the eighteen hunderds. This picture by Fancisco Goya is called "Don Manuel Osorio." It does not tell what kind of materials he used for this picture. Goya is trying to show a little boy holding a piece of string attached to the crows leg. The three cats in the back are about to jump on the bird. On the other side of him is a bird cage with Seven birds in it. Francisco Goya dressed children in fansy clothes. He did this because back in thoes days people were well dressed. The boy is wearing a red shirt and on the bottem of his sleves is a little bit of lace. And on the coller it is white lace. His belt is white silk and the bow is silk and the bottem is lace. His pants are red and there's a little bit of lace on the side. And his shoes are white with a silk bow on each shoe. Francisco Goya always tryed to make people like you were there. Goya favorite kinds of pictures to paint is gory ones. Francisco loved children (he had 20 of his own.) I like this Painting because of the animals in it.

Sample 6

Title: The House By The Pond

The name of this artist is Albrecht Durer. The name of the picture is The House By The Pond. Durer made this Painting in 1508. It is made with water colors. Albrecht Durer died in 1528. He made many paintings and was patient with every painting he made.

This painting is a very colorful painting. The scene of this is at dusk. I can tell by the sun and the boat sitting out. This painting has a very colorful view. I like this painting for its reflections.

4th Grade Range Finder Papers
SCORE 3

Sample 1

Title: Alexander Calder

Alexander Calder is a very sifistacated man. He made sculptures move. Now none (sic. known) as mobiles. Moving sculptures were invented in the 1930s. Alexander Calder was not interested in art until he was in his twenties. Then he joined the circus. He even performed for two whole weeks. He made one of his own miniature circuses out of wire and bits of wood. Then he made three-D people and animals. Later on, he began to experiment with shapes that did not even look real. Then he made them twist and turn by the current of the wind. Then the mobile was invented. One of Calder's unique works was done for the Paris World's Fair in the year 1937. For thousands of people thougt of a sculpture as a solid, static, form of art.

After the mobiles, Calder began creating metal sculptures that did not move. These sculptures became none (sic. known) as an stabils.

Sample 2

Title: Mona Lisa

Leonardo Da Vinci painted Mona Lisa with Oil on panel. Leonardo has used bright colors in the foreground, browns and greens in the middle ground, and hazy greens and blues in the faraway background. There are no harsh outlines anywhere; rather a warm glowing light softens all the lighted areas, while the dark shadows merge gently into each other. Mona Lisa was painted in the year 1504. Mona Lisa looks very relaxed in the painting she's smiling but she looks sad at the same time. There are two expressions here. It is like putting together two different photographs of one person. Even the fairy landscape behind her adds to the faraway thoughts she seems to be daydreaming about.

Sample 3

Title: The Persistence of Memory

The Persistence of Memory is an oil painting on canvas. The painting is 9½ x 13 inches. It is hanging in the Museum of Modern Art, in New York. I don't think everybody would like this painting because it's kind of bizzare. It shows clocks being lazy. It looks like they're being melted. The clocks look like they are in a lazy place, with water in the backround. There is dimension in this picture.

This picture was painted in 1931. The artist who painted this picture was Dali. He was born in 1904. He says he remembers the days before he was born.

I found this picture in Great Paintings of All Times.

Sample 4

Title: Dr. Jeckel and Mr. Hyde by Tom Ryan

The size is 16 by 20 in. The date the artist drew this picture was 1970. This painting is two-D. This painting was done using oil paints. The lines in the face are very soft and descriptive. This picture is not very colorful because it is painted in shades of brown and green. His face and his hands are distorted. The texture is smooth. This picture is not pleasing to the eye. This picture is symmetrical. The colors are dark. If I could not see this picture I would think of evil. The largest thing you can see is his coat. The smallest thing is his eyes. Very different because this picture is scary. Yes the colors are green and brown. The artist wants you to see it face. This picture is a portrait. No one would really like it because it is scary. This picture is a foreground picture. The most important thing is his eyes because every were you go the eyes are still looking at you. The End!!!

(actual painting was presented with report)

Sample 5

Title: View of Toledo by El Greco

This is a very mysterious 2-D picture of Toledo, Spain. With cool colors. It was painted in 1604-1614. The size is 121 x 109 c.m.

It is very interesting because there are very little people and the scene is a lot bigger. I like the clouds the best because they make you want to know what kind of weather will happen next. This picture brings out how powerful nature can be. This was painted with oil on canvas. This picture has many buildings but the one that stands out the most is a church. The foreground is a river that twists around Toledo. His art is realistic and painted of the 16th century. It is a very serious picture and it is trying to get across how nice nature is. He used pretty heavy brush strokes. Also this picture was more of how El Greco pictured Toledo then how it really is.

One thing in particular I liked was a leaf floating in the right hand corner of the river. It catches my attention because it (in my eyes) brings out a whole bunch of colors mixed together.

I liked this picture because it makes me think of the powerful ways of nature.

Sample 6

Title: Points in a Bow

I like this artist becase he drew this picture very well. It looks like boats sailing on water and it also looks like house with a moon in the sky. look at the colors he used and how he used then. by the houses you can see that it looks like bubbles coming out of the houses under those houses you can see waves. on the top it looks like a house two ships and some lines. on the bottom it looks like smaller ships and different shaps. The artist was born in 1866 and died in 1944. I think this was a good picure becase he put alot of hard work into it. artist wassily kandinski.

4th Grade Range Finder Papers

SCORE 4

Sample 1

Title: Magpie on a Flowering Branch

THE PAINTERS NAME IS UNKNOWN. HOWEVER, THEY DID KNOW THAT HE WAS A CHINESE ARTIST. I THINK THIS PICTURE IS PEACEFUL AND QUIET. THE MAGPIE IS A VERY PRETTY BIRD WITH BRIGHT COLORS AND A LONG TAIL. THE TREE HAS LONG GRACEFUL BRANCHES WITH BLOSSOMS ON THEM. THE COLORS USED BY THE ARTIST ARE VERY SOFT. THE MAGPIE SITTING ALONE LOOKS LONELY. THIS PICTURE MAKES ME WONDER IF THERE ARE ANY OTHER MAGPIES AROUND. THE ARTIST HAS THE MAGPIE BLEND IN WITH THE REST OF THE PICTURE. IT MAKES ME WONDER IF THE MAGPIE WAS MADE THIS WAY FOR PROTECTION. IN THE CORNER THERE IS A CHINESE SIGN, WHICH TELLS YOU THE ARTIST IS CHINESE. THIS PICTURE WAS GIVEN TO THE METROPOLITAN MUSEUM OF ART ON BEHALF OF MRS. H.O. HAVEMEYER. IT IS PART OF THE H.O. HAVEMEYER COLLECTION. IT MUST BE NICE TO LIVE THERE, MAYBE THE ARTIST DREW THIS PICTURE FROM HIS BACKYARD. I THINK THE ARTIST TOOK ALOT OF PRIDE IN HIS PAINTING BECAUSE IT IS BEAUTIFUL. IT MAKES ME WONDER HOW LONG IT TOOK HIM TO PAINT IT. THE SHADING THAT HAS BEEN DONE IN THIS PICTURE LOOKS LIKE THE SUN IS HALF IN A CLOUD AND HALF OUT OF A CLOUD. THIS ALSO LOOKS LIKE IT WAS PAINTED IN SUMMER BECAUSE OF THE FLOWERS ON THE BRANCHES. THE MAGPIE IN THIS PAINTING LOOKS MAD BECAUSE OF HIS MOUTH BEING OPEN AND THE SHAPE OF HIS EYE. THE END

(double-spaced, typed report in all capital letters)

Sample 2

Title: Frank Lloyd Wright

Since the early 1900's Frank Lloyd Write was a well known architect.

Like many people of vision, Frank Lloyd Write was very much ahead of his time. For plenty of years little (sic. few) people recognized his genius.

Every home designed by Frank Lloyd Write was according to his philosophy of "organic" architecture.

One of Frank Lloyd Wright's most wonderful homes and one of the most often photographed homes in the world is called Fallingwater. It's built over a natural stream and looks as if it always has existed on that spot. New York has one of best examples of his work. The "Guggenheim Museum." As shown in the picture.

About the most challenging project Frank Lloyd Wright faced was the construction of the "Imerial Hotel" in Tokyo, Japan. Frank Lloyd Wright made the "Imperial Hotel" earthquake proof. Not long after he sailed back to America Frank Lloyd Wright's "Imperial Palace" was tested by Japan's worst earthquake in Japan's history. 700,000 building were destroyed and 74,000 people died. But the "Imperial Palace" didn't fall down. No damage was done.

I like Frank Lloyd Wright's work because of the unusual style he designs his buildings with.

Sample 3

Title: Into the World there came a Soul Named Ida

The name of my picture is Into the World there came a soul named Ida. This picture was by a man named Ivan Le Lorraine Albright. He was born 1897 in Chicago. The picture that he drew was with a lady looking in the mirror.

This women looks like someone beat her up. She has brused up legs, scared, swollen, and decay all over. I think that when he drew this picture, I think he really was thinking about a spirit or soul. How he drew this picture made it look real. He made it look like she was into flimsy stuff. The way she's looking looks kind of dispressed.

The way most people look at this picture like there trying to figure out how she's so brused up! This man really knows how to paint.

Sample 4

Title: House at Auvers by Van Gogh

You can usualy recognize Vincent Van Gogh's paintings by his varying brush strokes throught the painting.

He uses color different from other artists. It seems that he just dosen't have the right color so he uses different shades of the color he dosen't have.

I think the title for this painting "House at Auvers" is very apropriate, it shows how it is to live in a small town, in this case, Auvers.

This painting shows a man walking down the river, maby he's wlking from a sawmill going to losen some logs so they can flow down the river to the mill. It looks like a clear sunny August day, one of those days when the temperature is about 70° degrees outside.

Auvers looks like a poor town, the population looks like twenty maby thirty people.

If you look very closely you can see another town in the distance, he draws this town in a blurry purple and white.

I can't find the exact date but it looks like it was painted in the mid 1800's.

P.S. I would grade this painting **** (4 stars).

Sample 5

Title: Sara in a Green Bonnet by Mary Cassatt (1844-1926)

Sara in a Green Bonnet was painted by Mary Cassatt in 1901. It is an oil painting, 16 3/8 x 13¼. This is a gift from John Gellatly to the Collection of Fine Arts in Washington D.C.

Mary Cassatt was born in Pittsburgh, Pennsylvania. Even though Mary Cassatt was an American, she spent most of her time in France learning about art. Mary Cassatt had little education in art, but learned from Velazquez, Manet, and Degas. Between 1879 and 1886, Mary Cassatt's paintings were exhibited, and in

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1893 she gave her first independent show.

Mary Cassatt painted mother and child paintings. This painting is a portrait of a gril named Sara. Sara is wearing a white poke bonnet with some flowers and a green ribbon. Sara also is wearing a rust color dress with a lace collar.

Mary Cassatt used a mix of light and bright and sketchy brushstrokes on Sara to capture the viewer's eye. She used a dark background to make Sara stand out in this painting.

I like this painting because it looks life like. When I look at this painting it makes me happy because Sara is happy, peacful, and cute. It looks like Sara is playing dressup. I also like this painting because Mary Cassatt used earthtones to create a cheerful, charming painting.

Sample 6

Title: The Polish Rider

The Polish Rider is one of Rembrant's most exciting paintings. It is painted with such loving care. The Polish Rider is almost a painted sculpture carved in marble. The man and the horse have very expressional faces. The man looks like he is in deep thought but ready for action. The horse looks as if he is talking. This Harmensz Van Rijn Rembrant was done in 1636. He was born in Leiden, Holland on July 15, 1606. He died in Amsterdam in October of 1669. His father Harmen was a miller. His mother was a daughter of a baker. Rembrandt got the Rijn in his name because that's were his father was from. Rembrant was married two times. Rembrant knew that it was love that gave meaing to his work and to his life. Rembrant saw beauty in everything. Rembrant began his painting studies at the age of 15. At 25 he was professionally in Amsterdam. After a few years Rembrant was a well know painter. I copared The Polish Rider with The Equestrian Portrait and found that The Polish Rider was used with darker paint than The Equestrian Portraint. Both pictures have horses. I think Rembrant liked horses. Rembrant used light in his painting. A few Rembrant paintings our The Storm On The Sea Of Galilee, Old Man With Red Hat, The Equestrian Portrait and Titus witch was Rembrant's son.

Appendix V
Student Writing Samples

5th Grade Range Finder Papers
SCORE 1

Sample 1

Title: The Peaceable Kingdom

This picture was drown by Edward Hicks In 1824. This picture shows a little boy with a lion a goat a wolf, falting, leopard and a baby lamb. In the background Its shows Willam Penn and the Quakers making peace with the Indians. If you look hard enough up In the Sky above the ocean you'll see two birds. In the tree above Willam Penn there's also a cardinal. This picture looks like It was made In the olden days because the way there dress. This Picture Shows a sail in the water, with light green grass On the land with the boy and the animals that part looks as If It was shown as someone's foot

Sample 2

Title: Edouard Manet

Edouard Manet born in paris in 1832 Menent was the first artist to paint a paniting that showed pepole looking out of the picure. and thats what I like about this painting. It looks like The pepole are stareing at you. The treess changes coller in the back ground. Were he dided I don't no (sic. know) or what the nane is. But I do know Its a great picture.

Sample 3

Title: View of Toledo

El Greco painted this frieting picture. This picture was painted about 1604-1614. El used mostly dark colers in this portrait. This is a picture of Toledo, The town where El Greco lived. I think the artist felt sad when he painted this picture. The smallest thing in this picture is the windows on the casle the bigest thing is the clouds. The size is 47 3/4 x 42 3/4 in. It is a oil canvus and is locaded in the Metropoliton Museum of art. I think this is a very interesting picture.

Sample 4

Title: Egyption Art

Most Egyption paintings were drawn around 5,000 years ago. Many Egyption artists drew pictures on their culturies, clothing, and even clothes that kings wore.

The great Nile River has many paintings of it.

Usually Egyption artwork is carved out of walls or natural colors and 2-D. You usually see many straight lines. Many Egyption artworks have people standing weird forms.

In Egyption artworks the background is usually off white and it seems like most everything is very close up.

I see very different portraits and animals than you see in most American pictures. In all of these pictures they look to ther sides.

Sample 5

Title: Untitled II

This is a report about a work of art that is called Untitled II. The Untitled II was built by Sarah Quinton she built it in 1985. It's made out of wood wraped around paper and nails. It's colers are blue and white. It's 7 feet tall and in a recktangil shap.

Sample 6

Title: Woman With The Plant

This picture was painted by Grant Wood. I was done in 1929. It shows good detail. If you look closely you can see that the woman has green hair. You can see a winding road. There is a red school house. The shadows come from different directions. On the woman, the light is coming from the painter. on the hay bails, the light is coming from the right.

5th Grade Range Finder Papers

SCORE 2

Sample 1

Title: The Peaceful Kingdom

This Painting was painted by Richard Westall. This Painting was painted in 1824 This painting is about a little boy who gets along with most of the animals. This boy is a gentle person. This picture has most of the animals that you would think would hurt a little boy his age or anybody. The animals that are in this picture are a lion, a fatling, a wolf and a baby lamb, leopard and a goat. This picture has a beautiful color and it shows that it is a sunny day. The boy is dressed in a different way then we are but this picture was like a lot of years ago so maybe they dressed that way.

Sample 2

Title: Saint Gorage Slaying The Dragon

This painting was painted in 1502. It was done in oil on wood. The size of the painting 12 3/8 x 10 5/8 inches. This painting is hanging in the Louvre, Paris. The painting was painted by Raphael. Raphael Sanzio only lived 37 years, but his painting is often as good as Michelangelo and Leonardo. His work was first really appreciated in the 19th century.

His painting shows him about to slay a dragon. In the background they show blue sky and mountains. The middle he shows a damsel in destress. Foreground shows him with his sword in the air and a broken jousting stick on the ground. The dragon looks ready to die. I think the knight knows that he already won. The horse still looks scared so does the damsel. Raphael died in 1520. I enjoyed learning about this painting and I hope you did too.

Sample 3

Title: A Cammander

I find this picture neat because of the movements and shapes. I like the way he made some parts light and dark. It makes me think of one was a long time ago. This picture was painted in Laidar. The visor of his helmet resembles the beak of some great eagle. Dragon wings, curling foliage and ribbons cover the helmet. I soppose your woundering who painted this picture. Well, his name is Leonardo da Vinci. This picture looks very real to me. This also makes me think of the older days when I wasn't born. I think he spent a lot of time to do this picture as you might notice. I hope you enjoyed my story.

Sample 4

Title: View of Toledo by El Greco 1542-1619

Toledo was the city in Spain where El Greco lived. Toledo was a place of fear and mystery. Contrasting colors demand your attention.

I think this is a good example of a 3-D picture.

If you look at the sky you can see what appears like a ghostly eagle. You can also see two ducks in one shape. You can see a smily face, a kangaroo, and a man. If you look closely you can see a ghost with an open mouth.

This painting is 47 3/4 x 42 3/4 in. It is oil on canvas.

I think this is a painting which shows the artists feeling and ability to disguise things in clouds. It was painted 1604-1614.

Sample 5

Title: Outer Coffin of Charioteer, Atef-Amon

This mummy case was made in about 3100 B.C. The Artist used thin strokes. This is a 3-D case. I think the artist made the symbols of the Egyptian language. I think the artist in some of the pictures was trying to explain The guy's life. I wonder why the artist put the birds on the case maybe the Charioteer, Atef-Amon liked birds. This man must have liked jewelery on his case there is alot of it in the upper part. Maybe the smbols mite represent what he did when he was alive. Most Egyptians lived happy lives. I think he did because if he didn't have that decorated case he would have been poor. the End

Sample 6

Title: Amercain Gothic

This painting is called American Gothic. It is painted by Grant Wood. This picture was painted in 1930.

I don't like this picture because I might not like the style. If you look very closly her dress is as same as the window. I think these people are brother and sister because they have the same expression.

There is a pitchfork in this picture. I think it represents the devil from long ago. These people could be sad because someone could have died in a car crash. Another reason is that cows could have died or chickens won't lay eggs or the soil could not be rich so their crops could not grow. These people look pail. So these people could be dying from starvation.

5th Grade Range Finder Papers

SCORE 3

Sample 1

Title: The Flight of Formell

The Flight of Formell is a dramatic painting. It shows a beautiful women on a white horse. Two men on brownish tanned horses in shiny silver suits. This takes place in a glamorous forest. It has a mountain in the back ground. The excited horse seems to jump out at you. The women has golden brown hair. She is wearing a gold and baby blue gown and something red under the gown you can barely see. She also have white sleeves that are trimmed with gold. The women seems to be looking back at something. She seems to be fleaing from it, and is a bit worried. This picture really gives you a feeling. I think the Flight of Formell is a lively, realistic and extrodinary painting with a lot of potential. This talented artist's name is Allston.

Sample 2

Title: Storm in the Jungle by Rousseau

The size is 50½ by 63½ inch (128 by 161 cm.) This picture was painted in about 1891 and is a 3-D painting. The painting is oil on canvas. Rousseau had a very fine sense of color. He used alot of green & yellow. The different shades he used next to each other make each part stand out clearly. This lion is ethier running from the storm or about to attech its prey. The reason Rousseau painted the picture the way he did was because thats what he dreamed a jungle would look like. If you look closely on the left-hand side is a bird. I think the lion in the picture stands out. I feel sorry for the lion to be out in such awful weather. I think mostly everone would like this painting. Rousseau really used alote of contrast in his painting by the plasment of different colars right next to each other. His painting also has a lot of harmony. the painting makes you feel good and gets you thinking how life in the jungle. Rousseau had no formal training and was self taught. he started painting as a hobby. Picasso who was a great artist liked Rousseau's work and gave a dinner for him.

Sample 3

Title: Looking Out to Sea Author-Norman Rockwell

This picture is about a old captain a little boy and his dog. They are looking out to sea at all the ships. The picture makes you feel you are right there beside them looking out to sea with them. It looks like a nice summer day. Norman Rockwell makes his drawings so life like. He puts in every down to buttons on the clothes. He has seaguls flying over the water. He wants you to feel like you are right there beside the Captain and boy. The Captain is probly telling the little boy all about diffrent kinds

of boats.

Norman Rockwell puts in just the Colors that make the picture come alive. The water isn't just blue he puts in green with it. The sky is a blue with clouds and birds. I think Norman Rockwell was one of the finest artist that ever was. He wants the people to imangine that they are right there and to laugh along with them. He never wants to confuse people or challange them. He just wants people to enjoy looking at his pictures. This picture was Painted in 1919 this was a original oil painting.

Sample 4

Title: People Outdoors

Seurat is famous for bringing painted colors closer to those of nature. This picture is called People Outdoors with what I think are prity weird things. In the park there are monkeys. Usally you wouldn't see monkeys in the park. Seurat repeated shapes over and over again. Look at the umbrellas. As you can see thei're drifferent sizes. Seurat loved the bright colors and weather effects. He wanted to make people solid and to arrange them in the space of his canves. He found that colors appear brighter if little blobs of different colord paint are laid side by side on the canves and looked at from a distance so that they blend in the eye of the spectator instead of being mixed on Seurat's pallette. He painted bright pictures of sunlight or foggy days, of noontime. The curve of the Boat resembles of a tilted unbrella, as also of the dogs tail. The middel woman and child and tree trunks, and the mens tall hats are all cylinders. Seurat used bright little dots. His people seem to melt into the air. This painting is (1859-1891). I like this oil painting and it is a 2D picture. This is on a quite very still Sunday morning some summer. I hope you liked my report because I liked doing a report on this painting. This reminds me of a true summer day.

Sample 5

Title: Winter Landscape 1985

This painting was done by Darlene Jakubowski. It looks like the night time in winter. The people are walking to the tall church. This looks like a very peaceful little town. This is a hilly area. There are a lot of pine trees in the backbround. I don't think any houses are burning wood because I don't see any smoke coming from the chimney's, or maby she didn't want the smoke to come out of the chimney's. Did you notice that all the roofs are red? Also, can you see the sidewalks going to the houses? The two children near the bottom of the painting look like their waving to each other or throwing snowballs, can you tell? This painting looks like it could of been back in the old days by the dresses the ladies are wearing. I'm not sure what kind of paint's were used. This is an American Primitive style landscape. I think most people would like this painting. The artist used dark paints insted of light ones. I think she used light and hard strokes.

(actual painting was presented with report)

Sample 6

Title: Ukiyo-e

The person who drew this print is named Kitagawa Utamaro. This kind of print was popular in 1650 to 1850. He is best known for his pictures of beautiful women. He drew long willowy figures that revealed the femininity of women he knew. Utamaro's women know of their beauty but they are also shy. He said he wanted to "get at the soul of the women and draw them so that every man would love them." Utamaro's prints are still loved for their beauty and boldness.

5th Grade Range Finder Papers
SCORE 4

Sample 1

Title: Edvard Munch

He was born in Norway 1863 and died in 1944. Edvard Munch is the most important pictuial artist Norway ever has had and the most discussed painter. He studied in france and Germany and had a great influence on European art trends, maybe most known as a pioneerer of social Expressionism. I have chosen Edvard Munch because I have seen many of his paintings in the Munch-muesum in OSLO and like his colors. The picture I have picked is called "Red and White." It is an oil painting in strong colors and in contrast. Munch always showed feelings in hus painings. I believe the girls at this picture are very defient and young. The girls in the front are the largest and important, and the stone in the water is the smallest. This painting is sad but most artworks in class are glad. This paiting is a portrait and little abstract. I think mostly adults would like this artwork, because they have experience in life.

Sample 2

Title: Water Lilies, Midday

The picture Water Lilies, Midday was painted by Claude Monet in 1918. It is a b autiful oil painting of many flowers. The flowers are water lilies floating like boats water.

This 2-D painting has many colors, such as pale violets, deep purples, blues, lemon yellows, pinks, and also olive greens.

Each color in this painting has its own separate brush stroke. The artist was trying to let us know how gentle this scene was.

The shading of this picture gives you a light feeling because Claude Monet painted sunlight sparkling on the water. The shape of the flowers gives you a droopy sleepy feeling. I think that Claude Monet must have liked to paint soft pictures.

This landscape picture would be a picture that everyone would enjoy looking at. It makes you feel as if you were really at the scene smelling the lilies. I hope you have learned alot from this report and enjoyed it.

Sample 3

Title: Titus At A Desk

The name of the artist is Rembrandt. Title of art work is Titus At A Desk. It was painted in 1635. It's a 2-D picture and a portait. This is an oil painting. The painting is made of mostly dark and cool colors.

This picture is a picture of the boy Titus, the artists son. Titus has golden brown hair, and a light colored face, he has a red shirt on, is wearing a berret, and is holding his ink well over his desk. Titus is looking up from his desk at the object he is drawing. The largest thing I can see is the desk, the smallest is the pen he is holding. The difference between this

artwork and simalar artworks in the classroom is the artist is drawing a portrait of his son studying the object he is drawing. Some shapes in this picture are a rectangle and a oval. Most of the colors are yellow, black, and brown. The artist was trying to relive his own youth in his child. He wanted us to see a young active person that was eager to follow the steps of his father.

This as a realistic portrait. I think most people would like this painting because you could get to see what the painters son looks like and you could get an idea of how people would dress. I think the painter used good shadowing in the backround that made the lightness of the face show up good so you could see what Titus looked like.

Sample 4

Title: Washington Crossing the Delaware

"Washington Crossing the Delaware" was painted in oil in Dusseldorf Germany by a German named Emanuel Leutze from approximatly 1849- 1851 painted one of our most historic paintings of America. Leutze is hardly known, I myself had never known who was the artist of the painting. "Washington Crossing The Delaware" is a very descriptive painting. There are many ice floes that look like sharp, jagged rocks about to pierce the boats side. There are pieces of a tree scattered on the ice. If you look at washington's face it looks very stern and bold he has no smile, and he doesn't look scared at all.

I think this painting looks very good when you take into account that the painting was done entirely by what the artist thought happened on December 24, 1776. He made all the boats' occupants and their equipment in precise detail, down to the pointed spear atop the American flag. Washington's boat is in the foreground and it is brighter and larger than any single object in the painting. This picture dosn't look like it has any brush strokes at all. The only place you see any is in the farther boats. Leutze spent most of his time on Washington's boat.

Besides Washington being famous in the painting, Colonial James Monroe or President James Monroe is holding the flag.

I liked this historical painting alot because it is painted so fine.

Sample 5

Title: The Executions of the Third of May

This painting is an oil painting on canvas. The artist of this painting is Francisco de Goya. The height is 8' 8 5/8". It was painted 1814-15, it is in The Prado Museum, Madrid. Goya lived more that half his life in the eighteenth century, but he is frequently called the first modern artist. This is

not a reference to his manner of painting but to his subject matter and to his comment on the world. The artist's life span was 1746 - 1828. Goya is Spanish. Spain was a very poor country. A few people were wealthy, and all the other people were poor and hungry. While Goya was growing up and becoming an artist, he knew about his country's poverty. Goya came obsessed with painting the cruelty he saw all around him in everyday life. This painting has become a symbol for the true meaning of war - not glory and excitment, but evil and despair. Goya lived 14 years after completeing his famous painting. I picked this picture because I like the style of this painting. You could see little houses and other stuff in the backround. I really enjoyed learning about this painting and I hope you enjoyed listening.

Sample 6

Title: Storm in the Jungle

I am going to tell you about a great piece of art. It is called "Storm in the Jungle". It was painted by Henri Rousseau. His life span was from 1844 to 1910. And he painted this picture in about 1891. The size of the painting is about 51½ in. x 63½ in. (128 x 161 cm.) and you will find it is painted on canvas with oil paints.

This painting uses interesting tactics. For instance, look at how he makes the rain by making light white lines as rain. And also look at how he sort of out lines everything so that you can see everything very clearly. In the back ground you can see some lightning. And you can see how he moves all the grass and branches at a slant to the right, when he does that, it shows the wind. And look at how many different greens it has. Another thing you see is that it gets darker the farther it goes back.

If you look at the tiger, take a close look. Some people think it looks frightened. Some people think it looks frightning. Also look and try to see if its running from the rain or about to pounce on it's prey.

I think this painting gives me a scared and cold feeling because of the way the branches sway to the right and how it keeps getting darker.

I like this picture and I hope you do too.

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